

Loew's

MANAGERIAL
MANUAL

FOR EXCLUSIVE USE
OF LOEW'S THEATRES

LOEW'S MANAGERIAL TRAINING COURSE

A D V E R T I S I N G, P U B L I C I T Y

and
P U B L I C R E L A T I O N Sby
Ernest Emerling
Advertising and Publicity Director

(1) WHAT IS SHOWMANSHIP ?

- (a) Showmanship is, primarily, salesmanship. Some showmen are born, others acquire the knack through experience; some can never become good showmen. Our merchandise is light and shadow and emotion. When you purchase a shirt...or an automobile...or a piece of furniture, you can inspect the merchandise you are buying. Not so with a motion picture. Our folks pay their money before seeing the goods they are buying. That is why a highly specialized kind of showmanship is necessary to successful theatre operation.
- (b) Showmanship requires more than merely exhibiting a trailer on the screen, properly displaying a set of lobby posters, and being sure that marquee copy is correctly arranged. Showmanship must be evident in your contacts with your patrons, your fellow employees, and the merchants of your community. Showmanship is an abstract, but highly contagious, quality without which our business could not long survive.
- (c) Why do you, personally, like to eat in a certain restaurant or buy your cigarettes and newspapers in a certain store? In most cases, it's because you are moved by the courtesy and smiling personality of the person who serves you. The store clerk, the waiter, and the tobacconist are, in their own spheres, showmen.
- (d) Showmanship in a neighborhood theatre is as important as in a Broadway or key city first-run where patrons are drawn from a wide area. 95% of your business comes from within a certain area of your theatre and, usually, is composed of the same people year in and year out. The job is to convince these people that Loew's has a better operation and better films than the opposition.
- (e) The inroads made by television, greater car ownership, outdoor night attractions, do-it-yourself projects, the high cost of baby-sitters, and the many new demands made upon people's leisure time make your job and ours doubly difficult. Human beings are creatures of habit. Once they have lost the moviegoing habit, as so many have, it's not easy to attract them back into our theatres. We have found, though, that if we are successful in getting them back to see some important, blockbusting attraction and expose them to advertising of our important coming pictures, they'll come back again. This is one of the purposes of such campaigns as LOEW'S FALL FILM FESTIVAL, SPRINGTIME JUBILEES, etc.

(2) HOW PUBLICITY HAS HELPED LOEW PEOPLE
TO ADVANCE THEIR CAREERS:

- (a) A knowledge of advertising, publicity, and exploitation is as necessary to the theatre manager as any other phase of his operation. It is one of the abilities one must possess who plans to make a career in this business. I, myself, served many years as an assistant manager, manager and city manager. When I started with this company back in 1920, no one took me by the hand and explained how things were done. I found out the hard way -- by sticking my nose into every department of the theatre. I haunted the booth until I learned what made the projectors tick. I learned about ventilation by crawling around basements and auditorium ceilings. I butted into the matter of ads, publicity and exploitation until I was permitted to try my hand. Eventually, when an opening in the home office occurred, I was brought in to fill the job.
- (b) There have been dozens of occasions when promotions were being planned that our executives have called in the publicity department heads to inquire as to the showmanship capabilities of men under consideration. We're proud to say that the men we recommended most highly have become outstanding managers.

(3) GENERAL ADVERTISING RESPONSIBILITIES OF A NEIGHBORHOOD MANAGER
AND ASSISTANT

The Advertising and Publicity Department is a service department. It is our duty to assist you. We can assist you only if you proffer your wholehearted cooperation. Such teamwork can react to the benefit of the entire organization.

Because we have so many theatres, certain duties must be performed by one central department. Don't ever think that because of this centralized operation you are a mere rubber stamp or a number. You have a say in every phase of your advertising. We are anxious to receive constructive criticism. We may feel that because of previous experience, some ideas you may suggest may be impractical. If they are, we'll attempt to explain why.

Our publicity staff is limited and each member has certain basic assignments which preclude much personal, direct activity in the neighborhoods. However, should you have what you believe to be a good idea and your division manager agrees that it is a good one, we'll make every effort to assist you in carrying it out.

ADVERTISING MEDIA

LOEW'S MOVIE GUIDE, established in 1940, is our most important single advertising medium. It appears daily in each of the 7 major NY daily papers: News, Mirror, Times, Herald-Tribune, World Telegram & Sun, Journal-American and Post, representing total circulation of over 7,000,000 copies daily and an annual investment of nearly half-a-million dollars. You can see how important it is that extreme care

be given to its preparation in matter of accuracy and content. In areas where there are local daily and/or weekly newspapers (Queens, Westchester, New Jersey, certain Manhattan areas) Loew ads appear on a regular schedule.

On certain days, we sometimes have "margin" space on the side of the MOVIE GUIDE where special events may be announced. If we know of these events in time, it is frequently possible to work them into this margin.

Make it a habit to buy the first editions of the papers when they appear on the streets (News and Mirror about 8 p.m.) and check your theatre listing to be sure that it is correct. Should there be an error, following are people you should call, in order listed:

| | |
|--|-------------------|
| Jim Washer (of Donahue & Coe., our agency) | BOulevard 8-8139 |
| Ted Arnow (of advertising department) | Fieldstone 7-4878 |
| Jim Shanahan (Asst. Adv. Director) | REgent 4-1467 |
| Ernie Emerling (Adv. Dir.) | HUNter 7-2497 |

If you can't reach Washer, call Arnow, and so on. As this manual will in time become dated, we suggest you refer to your Emergency Telephone listing of home office people, whom you may contact.

SUBURBAN AND NABE PAPERS

With the mushrooming of surburban areas during recent years, the local daily or weekly neighborhood and community newspapers have assumed greater stature and importance. You should be acquainted with the editors of the papers in your area. Don't scoff at these sheets because of small circulations. 3,000 heralds will cost you \$15 to \$25. A story in one of these papers will cost you a couple of passes -- and they do go into the homes.

Several times each year, as a press relations gesture, we invite the editors and their wives to a cocktail party, buffet and screening of a new picture. This gesture has resulted in thousands of lines of news space for our theatres and attractions.

We see these people only a few times each year. You are on the ground and should visit them frequently. If you need story material, mats, photos, etc., call the advertising department and the material will be supplied pronto.

NEWSPAPER ADS

Because of the complex nature of our advertising in New York City, all newspaper ad layouts are handled in the home office. However, to round out your knowledge of advertising in general, which would be all-important were you to be assigned to an out-of-town theatre, we shall discuss some of the elementary thinking behind the preparation of a newspaper ad.

Nearly all colleges offer regular, night, or extension courses in advertising layout, copy-writing, and production. Likewise, there are a number of excellent text-books on the subject. None of these is particularly helpful in the preparation of theatrical advertisements.

Ours is a peculiar business--one in which a long-time build-up is seldom possible. The automobile or the cigarette advertiser can keep repeating and repeating his slogans and sales talk for many months through all types of media -- newspapers, radio, and billboards. Ours is a new business every week and we must do our selling in brief, incisive jabs, which is the reason we cannot employ orthodox methods.

Last week we may have been selling a Technicolor musical, this week a heavy drama, and next, a cops-and-robbers mystery. Therefore, the showman must be quick to appraise values and have the "feel" of movie audience tastes. Our advertising must appeal to the emotions. It must arouse a "want-to-see" feeling in those who read our advertising.

There are many opinions as to what constitutes a good motion picture ad, but all are in agreement on one thing: An ad must tell WHAT the picture is, WHO'S in it, WHERE and WHEN it can be seen. Everything else becomes incidental to these four necessary factors.

When a picture has received fine reviews, it is important that we use quotations from these criticisms. The words of an important critic are much more convincing to a reader than anything we can say about a movie.

Illustration, too, can contribute much to the eye-appeal of an ad. Recognizable stars, arresting art and clinches have basic appeal. Laymen often poke fun at motion picture ads because of the over abundance of "clinches." There's a reason for using clinches: All research polls have proved that women, particularly, are more attracted by a clinch than by any other type of illustration.

To get around to the specific laying-out of a motion picture advertisement:

In the "out-of-town" supplement, we discuss details of newspaper and preparation.

To be read, an ad must first be seen. It must stand out on the page and command attention despite its size in relation to competitive advertisements. Physical layout and position on the page will determine its volume of readership.

Some movie pages are notoriously slip-shod in makeup. This is a challenge to the ad man to prepare an ad that cannot be buried despite the messiness of surrounding ads. If you own a house and lot, or a farm, you generally surround your property with a fence or a hedge so that it's easy to determine where your land ends and your neighbor's begins.

It's like that with an ad. It should be kept as a unit within some sort of border. Illustrations makes clear what we are talking about.

As the result of years of trial-and-error, we have developed for Loew's Theatres a standard border which is strong enough to hold the ad together but not so weighty that it fights with the message within. Fussy borders overshadow the content of an ad.

You will note on Illustration 1-2-3 that we allow a modest amount of white space outside of the so-called Loew border. This provides additional separation from other ads and provides us with convenient space to advertising kiddie shows, bathing beauty contests, special events, and institutional copy.

The Loew border is elastic. It can be used in various geometrical forms, as is evident in Illustration No.

Granted that the Loew border is the best device we have yet developed, to attract reader attention, how are we going to hold his attention? Generally, an attractive illustration or an intriguing piece of copy will do the job. Illustration No. 4&5 is a fair example of what we are talking about.

Just what may be considered the best position on a newspaper page is debatable. We hold to the opinion that an ad is more conspicuous above the fold of a standard page and to the right. Being next to reading matter is desirable, but this is not always possible.

We will not, in this course, discuss the mechanical details of ad production -- such as art, typography, engraving, stereotyping, etc.

RADIO AND TV

We make frequent use of radio advertising on our circuit shows and have tremendous confidence in the medium for the selling of certain attractions. With Radio Station WMGM becoming a part of the Loew's Theatres family, you may look forward to many mutually beneficial promotions and plugs.

If there is a local radio station in your community, you should work closely with station manager and disk jockeys, commentators, etc., on contests and other stunts that will be mutually beneficial to both theatre and station.

On many films, we have available "open end" interviews with film stars -- that is, recordings of the player's voice with blanks left for local announcer to insert his questions. A script comes with these recordings.

TV is an expensive medium and is used only on certain attractions that lend themselves to "sell" via this medium. We do, however, attempt to obtain participations in as many programs as possible through such angles as

*HIGH SOCIETY
HILARITY!...*

*The riotous romance of
two teenage rebels and
a couple of chaperones
who needed chaperon-
ing themselves!*

MGM
presents

Starts THURSDAY at COOL
LOEW'S

**Rex
HARRISON**

That "MY FAIR LADY" Guy!

**Kay
KENDALL**

That "LES GIRLS" Gal!

COLOR

"The Reluctant Debutante"

co-starring

John SAXON · Sandra DEE
Angela LANSBURY

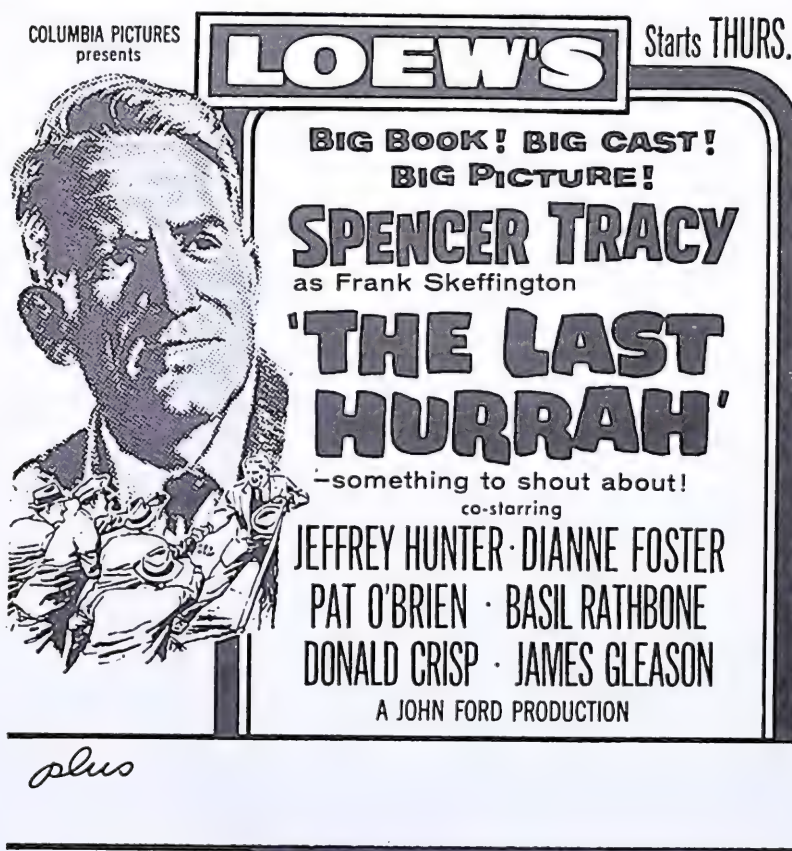
2ND FEATURE OR
SHORTS CAN GO HERE.

CINEMASCOPE and
METROCOLOR

OH THAT
SAXON
DREAMBOAT!

TYPICAL LOEW BORDER

ILLUSTRATION No.1



LOEW BORDER IN
SMALLER UNITS

STARTS
THURS.

LOEW'S



"Paris Holiday"

TECHNIRAMA® & TECHNICOLOR®

Released thru UA UNITED ARTISTS



ANOTHER MANNER IN
WHICH LOEW BORDER
CAN BE ADAPTED

ILLUSTRATION NO. 3

Starts THURS. at

LOEW'S

Four big stars—giving their
greatest performances in the
boldest story ever filmed!

HECHT · HILL · LANCASTER
present

RITA HAYWORTH
DEBORAH KERR
DAVID NIVEN

"BEST ACTOR OF YEAR!"
— N.Y. Film Critics

AND

BURT LANCASTER
in
**"SEPARATE
TABLES"**

with **WENDY HILLER**
GLADYS COOPER · CATHLEEN NESBITT

plus



LONELY DRINKER... Carrying
a torch for the silken beauty
who was slowly ruining him.



DIVORCEE... Flame-lovely,
flame dangerous. She
couldn't remember
all the men. Now,
time was short.



'OLD MAID'... Mother said men
were evil. But she needed love,
and there was a man at the hotel—



THE MAJOR... A shy fraud, to
whom love meant a strange girl,
in a darkened movie theatre.

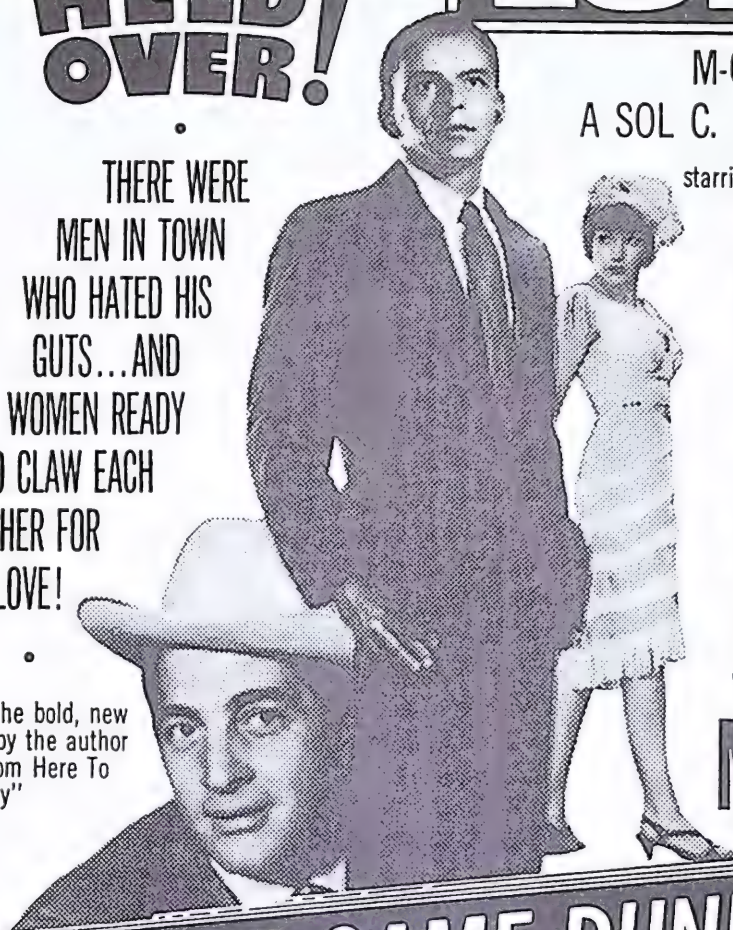
MODIFICATION OF LOEW BORDER

ILLUSTRATION No. 4

**HELD!
OVER!**

THERE WERE
MEN IN TOWN
WHO HATED HIS
GUTS... AND
WOMEN READY
TO CLAW EACH
OTHER FOR
HIS LOVE!

From the bold, new
novel by the author
of "From Here To
Eternity"



LOEW'S

M-G-M presents
A SOL C. SIEGEL Production

starring *Frank*
SINATRA
Dean
MARTIN
Shirley
MacLAINE

"SOME CAME RUNNING"

METRO **COLOR**
CINEMASCOPE

**SOME
CAME
RUNNING**
JAMES
JONES

with
Martha Arthur
HYER · KENNEDY
Nancy GATES · Leora DANA

Screen Play by JOHN PATRICK and ARTHUR SHEEKMAN

Based On the Novel by JAMES JONES

Directed by VINCENTE MINNELLI

PARTIAL LOEW BORDER

ILLUSTRATION No. 5

interviews with stars, directors, featured players, etc.

TRAILERS

YOUR TRAILERS are, to a large degree, as important as your newspaper advertising. Folks can avoid reading an ad or tune in a radio or TV commercial; it's difficult for them to escape your trailers. The folks who see your trailers are established moviegoers and are interested in your coming attractions. That makes proper presentation of these trailers extremely important.

Watch your trailers to be sure your date 'leaders' are in good shape -- that they aren't scratched and noisy. If you need replacements or special date strips, call Miss Delaney in the home office advertising department. Each theatre has a catalogue of stock "leads" which may be ordered by code number. We try to view all trailers before they are booked. If we come across one that is particularly bad, we oftentimes replace it with a plain "word" trailer.

When you are planning some special event for your theatre and you need a trailer, try your hand at writing one. Send the copy in to us and we will brush it up and order for you. Remember, always, to hold the number of words down to a minimum. Keep the message as short and punchy as possible.

Trailers, originating from National Screen, should be returned immediately after your use. If you hold the trailers, you may be depriving another theatre of their use.

ALBUM TRAILERS

Often, when we find we have a fine, week-after-week lineup of coming attractions, we prepare a special "album" or "calendar" screen trailer listing the lineup.

It has been a long-established Loew policy not to commercialize our screens. No matter how important a commercial tie-up, we cannot give a merchant or product screen credit without special approval from Mr. Picker or Mr. Murphy.

We are not permitted to run trailers for any charitable drive, or for any fraternal, political, religious or civic organization, unless the trailer has been approved by the home office and the Metropolitan Motion Picture Theatres Association, of which we are members. You will receive frequent requests to show such trailers. Please refer them to your division manager or the homeoffice.

YOUR THEATRE FRONT AND LOBBY

A theatre front should be the bright spot in a neighborhood. Light attracts. The batteries of bulbs in your marquee soffit are not for illumination, alone. They tell the passerby that your theatre is open for business and that it's as bright and clean on the inside as on the outside. Wherever possible, we have animated the borders on our up-right and marquee signs so as to add all possible attraction value.

There 's nothing more unattractive than a dirty marquee sign. If your theatre is equipped with the Adler type of letter--white glass background--the glass panels should be washed frequently and the sign kept fully lamped. If you use the old flexlume type of letter (white on black), the letters should be kept clean. These letters are dimensional and are dust catchers. The backgrounds for flexlume letters scratch easily and should be kept painted.

In the case of Adler marquee letters, some theatres often paint the letters of a title or star in red or some other color to break up the monotony of a solid black sign.

Most theatres having Adler marquees have alphabets in various sizes--8"--12"--16"-- 24". Your marquee copy will be more interesting if you vary your sizes.

There's an art to laying out copy for a marquee attraction sign and it can be as much fun as working a cross-word puzzle only, in this case, one doesn't have to fill up all the squares! Illustrated on the next page are two ways to lay out marquee copy. Which do you think is the better? Naturally the one at the bottom can be more quickly and easily read than the other.

There is a tendency to cram every available inch of marquee space full of copy. This defeats its entire purpose.-- quick reading. We do, of course, want to advertise the essentials -- name of attraction, stars, and, sometimes, featured players. It's a question of judgement -- and showmanship -- as to which names to use and which to forget.

Occasionally, we have to resort to "stencils" to accomodate first names, the term "Technicolor" etc. Avoid this, if you can.

We do not like to use valance transparencies except where there is no other way to advertise our complete show. Occasionally, on block-buster attractions, we have been using a framed transparency which, while more expensive, prevents breaking of neon tubes caused by the wind flapping a loose valance about.

From time to time we make up special 22x28 cards on newsreel subjects, air conditioning, short subjects, and special events. Most theatres have provided neat gold frames to receive these cards. Generally, these are affixed to the boxoffice or in some other conspicuous spot.

Certain films or players that have an appeal to nationality or racial groups in certain neighborhoods should receive special attention. If a film has an Italian locale or Italian star, and your theatre is in an Italian neighborhood, you will want to stress this angle in your lobby and other advertising. Ditto, colored neighborhoods, etc.

M A R Q U E E L A Y O U T S

W R O N G

A ROLICKING, ROMANTIC ROMP
CARY GRANT AND SOPHIA LOREN
IN "H O U S E B O A T" AND
JACK PALANCE "THE MAN INSIDE"

R I G H T

CURB

CARY GRANT - SOPHIA LOREN
"H O U S E B O A T"
& JACK PALANCE in
"THE MAN INSIDE"

Tips:

Because of other signs on neighboring stores that may project and hide part of our canopy, it is a good rule to keep all of your copy on the side panels flush with the curb end.

On front panels it is better to center your copy

In some localities, action films are more popular than in others. This should influence the type of advertising you use.

"A" boards (much like those recruiting signs you see) are eye-arresters when we are advertising some special event or change in policy. These can be placed at right angles to the curbstone. If you use these only in the evenings, the police seldom object.

SEASONAL DECORATIONS

Most of our theatres have, in storage, strings of multi-colored pennants, electrical garlands, lattice work, and other decorations with which to dress up our lobbies at various seasons of the year and during special "festival" weeks.

It is a challenge to the manager's imagination to develop new and eye-catching decorations at little expense. And remember that animated displays will attract more attention than static ones.

Your lobby is your show window. It must be kept bright, clean, and inviting, with a minimum amount of confusion in advertising display. If your lobby is dull and dirty, it's a sign that the rest of the theatre is unclean.

Replace burned out lamps in marquee soffits and lobby fixtures daily. Crystal chandeliers and other lighting should be cleaned at regular intervals. The floor, sand urns, box-office glass and showcase windows should be cleaned each morning and kept that way during the remainder of the day.

If your showcases are illuminated with fluorescent or lumiline tubes, check daily to see if they are all burning. When fluorescent tubes begin to dim or flicker, they should be replaced at once.

Cleaning and maintenance of rubber mats, floor tile, marble, scag and brass, will be discussed in detail by another department.

Our regular sign shop service provides posters in unit sizes of 28x44 which fill the requirements of the greater number of our theatres. There are a few exceptions -- houses with odd-sized frames.

In displaying posters, the cases on the outside, before the first line of doors should, in nearly all instances, be on your current attractions. The next set of posters, on the left and right as you enter the lobby, should be on the immediate next attraction. The following set should be on the coming attraction.

YOUR FRONT LOBBY



TUNNEL OF LOVE

Patrons of Loew's, Dayton, entered the theatre through this "tunnel" constructed by Carl Rogers.



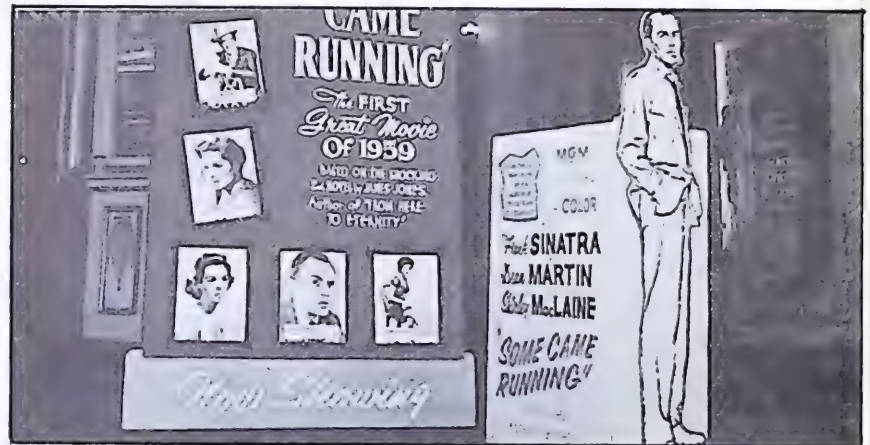
SPECIAL DISPLAY

Loew's State, N.Y. displayed these famous boxing gloves of the champs on a prize fight picture.



POSTER CUT-OUTS

Lots of tricks can be done with cut-outs from poster paper or colored enlargements. A kicking Can Can girl and a leaping Gene Kelly plugged AN AMERICAN IN PARIS at Loew's Newark.



"BOOK" DISPLAY

Arthur Groom, State, Memphis, had built a dimensional book for his lobby, since film was based on a best-selling novel.



THEATRE FRONT

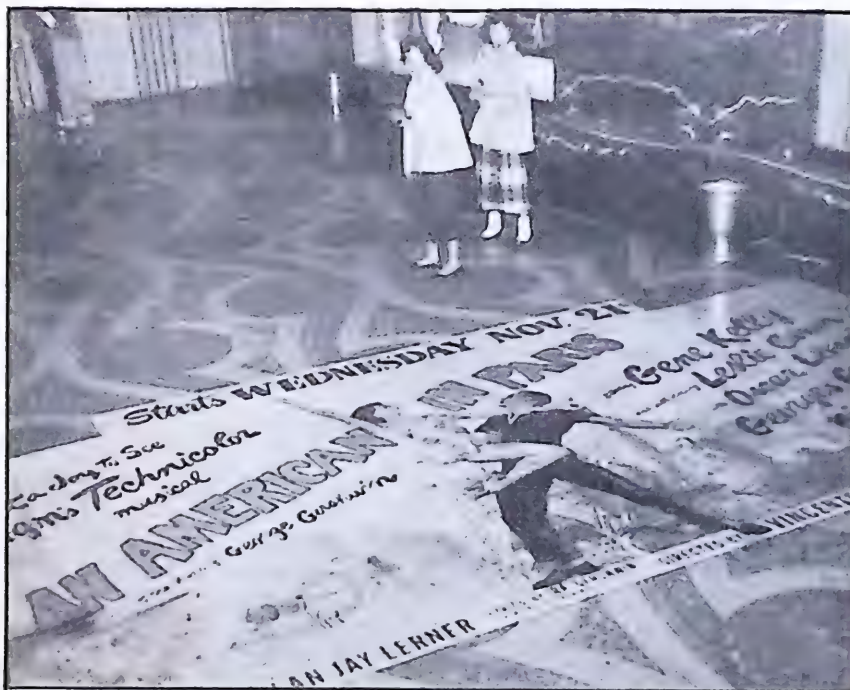
Not all theatres lend themselves to a front of these dimensions. However, variations of the illustrated Orpheum, St. Louis, display on TONKA are possible.

LOBBIES



GIANT DISPLAYS

Here is a giant "do-it-yourself" display from New Orleans. The figure and hand were cut from a 6-sheet. The Santa Claus was a stock silk-screen item. Size makes it important.



ON THE FLOOR...

Where lobby space permits, a 24-sheet poster, affixed to the floor with water-glass and coated with a liquid plastic covering for protection, will point up a big coming attraction. This should not be done as a regular diet or it will lose its effectiveness.



GIFT TICKET BOOK DISPLAY

Dorothy Solomon, Loew's Oriental, Brooklyn, can always be depended upon to come up with out-of-the-routine display ideas. Here's her charming "gift window."



FIGHT-TV DISPLAY

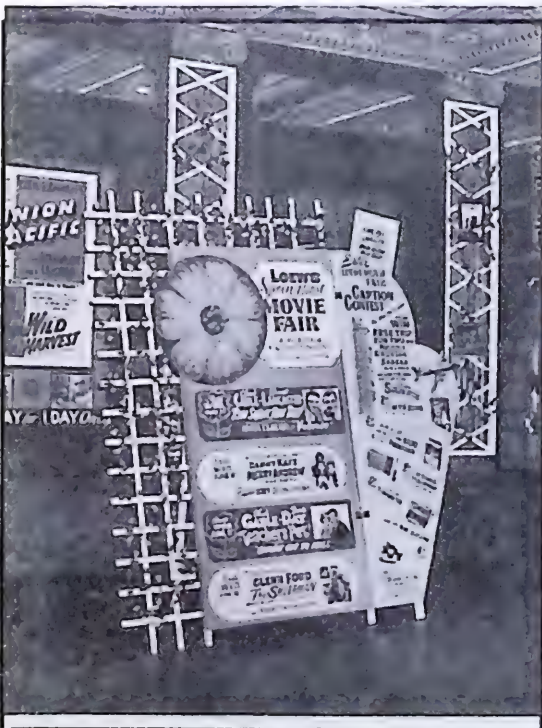
One of our theatres gave a boxing arena atmosphere to his closed-circuit FIGHT-TV feature via a miniature ring.

LOBBIES



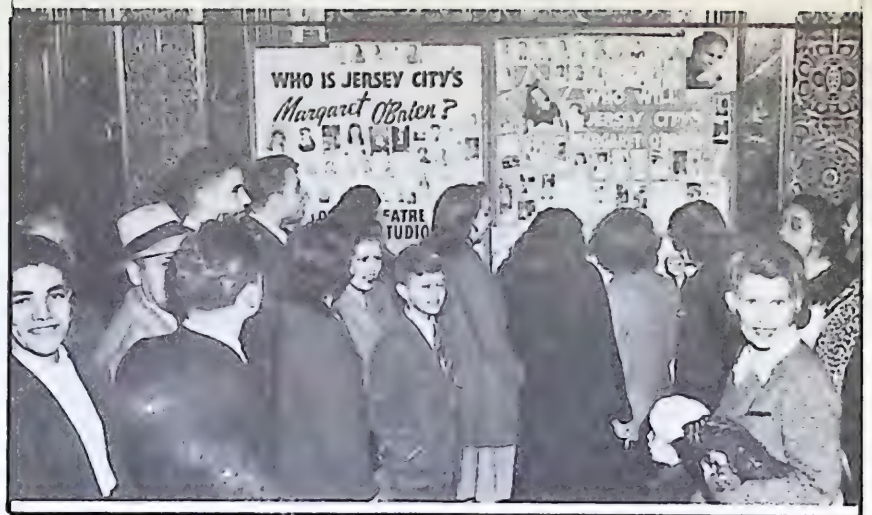
SEASONAL DISPLAYS

There's nothing like a trimming of flowers, autumn leaves and other seasonal decorations to add beauty and attractiveness to a lobby display. Manny Light made this one for the Embassy, North Bergen.



LATTICE-WORK FOR SPRING AND SUMMER

The Boulevard's standard peg-board display was embellished by the addition of a lattice-framing entwined with flowers.



"LOOK-ALIKE" LOBBY CONTEST

In this case, theatre sought a double for Margaret O'Brien. This stunt can be repeated on almost any star.



MILITARY MATERIAL

Each branch of the armed services has an active public relations department anxious to tie up with theatres through the display of material. Here's an Air Force display from Jersey City.



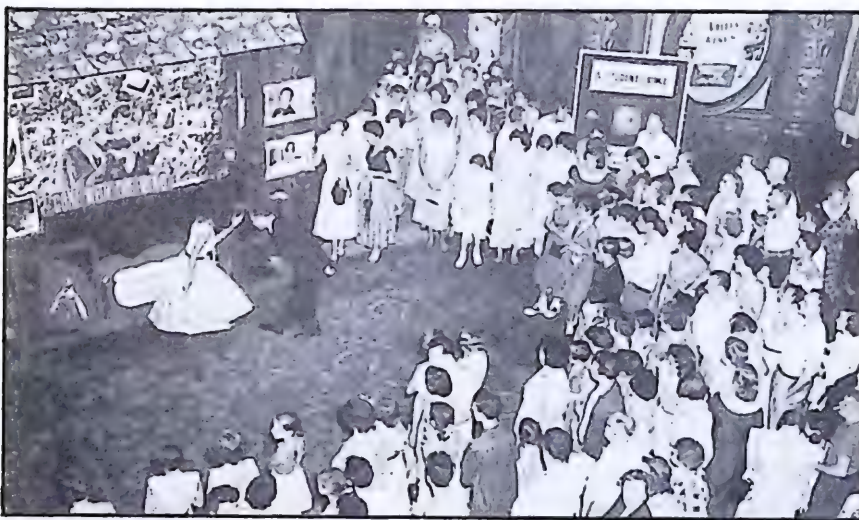
....and here's a U.S. NAVY display for TORPEDO RUN in New Orleans.

LOBBY CONTESTS



COLORING CONTEST

The Sheridan Theatre displayed prize bicycles which were awarded in a coloring contest. Bicycles were promoted, of course.



LOBBY DANCE CONTEST

For one of the revivals of GONE WITH THE WIND, an old-fashioned dance contest was staged in the theatre's grand lobby.



MECHANICAL ELEPHANT

Patrons of Loew's Kings were invited to guess the weight of "Pinky," a mechanical elephant displayed to promote ELEPHANT BOY.



PLAY "TICK-TOCK"

Folks like to play guessing games. The contest is self-explanatory. Only one thing we don't like: the term "Free Tickets." We call 'em "Guest Tickets."



FINGER-PRINTING

Detective stories and other crime pictures lend themselves to the finger-printing of identification cards to be supplied to patrons. Often the Police Department or local FBI will cooperate.

Weekly change houses should be advertising, in their regular frames, not more than two attractions ahead. Houses changing their show twice weekly may advertise three coming shows.

As to overhead posters, the immediate next attraction should be the last sign a patron sees on leaving the theatre. The overhead on the opposite (incoming) end of the lobby may be on your coming attraction.

To save money and get the maximum amount of use out of your posters, they should be rotated from coming, to next, to now showing cases. There are exceptions to this plan which are sometimes created by the physical arrangements and sizes of cases, just as there are exceptions to all rules.

Poster mats should be kept bright and seasonable. For example, backgrounds for summertime should be "cool" in color -- blues or greens. In cold weather, warmer backgrounds should be used -- reds and browns.

There is a vast number of background papers and fabrics available for mats. These can be applied with a minimum of effort by someone on the theatre staff.

Relationship in space of one attraction to another on two-feature bill is determined by the film booking department when picture deals are made. Relative sizes of star names in relation to titles is regulated by judgement and contractual commitments. For example, a studio promises a star that his or her name will be as large as the title or larger. We must abide by that agreement.

However, should we decide that JAMES STEWART and KIM NOVAK mean more at the boxoffice than the title, there is nothing to prevent us from making their names bigger. Remember, we can always make a star's name bigger, but we can't make it smaller.

Regular lobby cases can become pretty routine. To attract the maximum attention, special displays should be created on outstanding attractions. The managers, assistants and their staffs in many New York theatres have created spectacular "do-it-yourself" displays through the use of poster paper, tinsel, animation motors, trick lighting, etc. On some pictures, we have Sterling Poster Co. build 40 x 80 and other standing displays.

TINSEL!

It's amazing how some managers can take an ordinary poster and turn it into a sparkling thing of beauty by adding tinsel high lights. The tinsel, which comes in gold, silver and other colors, is simple to apply. We urge our theatres to use this tinsel trimming -- but judiciously. If overdone, lettering oftentimes loses legibility.

Do not minimize the size of the "daters" which advertise the playdates of coming attractions. Be sure they are large and easy to read.

Occasionally, you will have an attraction booked in for more than the usual 5 to 7 days. Let us say that a "blockbuster" is scheduled for 10 days. Do not advertise the extra days in advance; we will announce a "holdover" in our newspaper ads. In your lobby, it will be better to advertise: STARTS WEDNESDAY -- with no indication of how many days picture will show.

To level on outstanding attractions, we often make up hanging cards or small easels which can be spotted at odd places around the theatre -- spots where we ordinarily do not have any advertising. Ladies' rooms, men's rooms, lounges, mezzanine, etc. These cards should not be thumbtacked to the wall or hung carelessly from a nail. Keep a set of 11 x 14 or 14 x 17 frames in the theatre for such cards.

We think STILLS are important silent-salesmen. People like to look at stills. The big weakness in the use of stills is the careless selection of scenes. Don't toss any old still into a frame just to fill up the space. Do use good judgement and showmanship in selecting the photographs which you think may intrigue the passerby.

Illustration No. 6 (next page) features a number of stills from the same attraction. Don't you agree that the first six are more selling than the remaining six. This is what we mean by proper selection.

CANDY STANDS

The candy stand is the focal point of most of our theatre lobbies. Through imaginative decorations we can increase concession sales as well as add extra sell for our coming pictures.

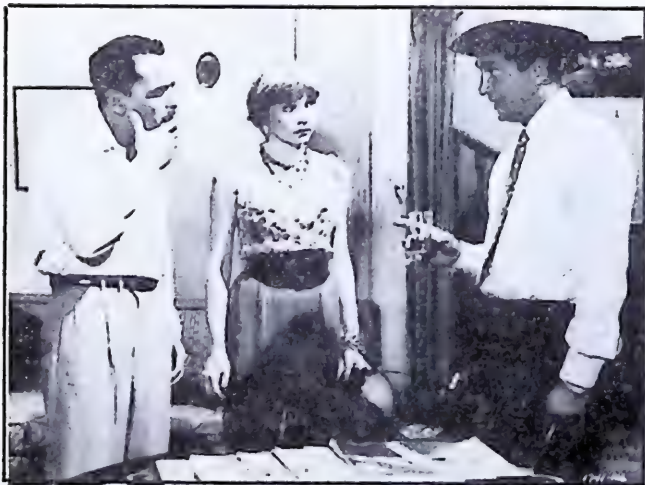
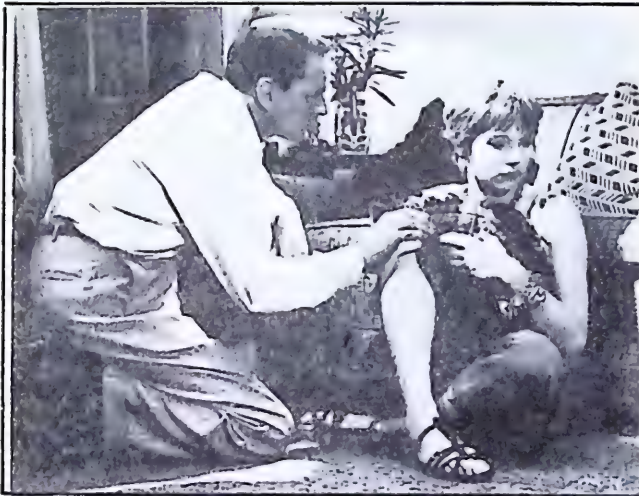
When "tom thumb" played the circuit, practically every stand took on a "Toy-Town" look, helped promote the picture as well as sell special merchandise items developed for this attraction.

STILL DISPLAYS

Bad Selections



Stars absent or poorly posed. Uninteresting situations. Too much detail; confusing backgrounds.



Good showing of featured players. Intriguing or story-telling poses. Sex, romance, action prominent.

POLICY AND PUBLIC RELATIONS

IT'S "LOEW'S" NOT "LOEW-IES"

Over the years we have spent a lot of money and effort in trying to correct the pronunciation of our corporate name among a large segment of the public. Despite this effort, lots of folks continue to pronounce it "LOEW-IES". Let's be sure that cashiers, ushers and everyone who answers your theatre 'phone or comes in contact with the public is briefed on the proper pronunciation: LOEW'S (rhymes with 'SHOWS')

TELEPHONE MANNERS

Any person who answers your theatre telephone is a public relations ambassador for your theatre. It is important that he or she say: "Good morning (afternoon, evening), Loew's 83rd Street Theatre" in a pleasant voice. In summer, the reply should be "Loew's cool 83rd Street Theatre."

And -- most important -- be sure the person at the other end of the 'phone is given correct information as to title of attractions and stars, times of showings, and prices.

Cashiers, ushers and others on the staff should pass any call of complaint to the manager or assistant. Should either not be immediately available, caller's name and number should be taken and the party advised that the manager will call them back in a few minutes.

LETTERS OF COMPLAINT

In the home office, we make it a policy to answer every signed letter of complaint. Many letters are from intelligent people -- some from crackpots, but regardless of nature of letter, if it is signed, the writer will get some sort of reply. We have never received a letter yet that we have not been able to reply to in a conciliatory manner.

The person who takes the time and trouble to put his complaint in writing and sign his name is entitled to the courtesy of a prompt reply. And, usually, we are able to turn away their wrath and make them our friends again.

If you receive a letter and feel you cannot develop a satisfactory answer, send it to Mr. Picker or Mr. Murphy and they or someone else here at 1540 will draft a reply.

Remember -- this is one of the most important activities in the field of public relations.

NEWSPAPER TIME TABLES

Several of the N.Y. Daily Newspapers feature "Movie Time Clocks" which list the starting times of our main and associate features. It is imperative that the Advertising Department receive a copy of each theatre's future time schedule at least seven days in advance.

CUE Magazine and THE NEW YORKER also carry picture listings, but not showing times.

We have a THEATRE INFORMATION SERVICE in the Home Office (Judson 6-4400) which gives location of theatres, times of showings and attractions to those who call this central number.

GIFT TICKET BOOKS

All of Loew Theatres sell GIFT TICKET BOOKS. For \$5, a patron may buy a book of coupons good for \$5.50 worth of admissions, candy stand purchases, etc. There are certain times (Valentine's Day, Easter, Mothers' Day, Thanksgiving and Christmas) when we put special effort behind the sale of these books.

However, there are other times when we put away our Gift Book lobby signs and trailer for an obvious reason:

When we show advanced-price pictures, there is nothing to stop a party of four from coming to the boxoffice, buying a \$5 book of tickets and using them for the immediate purchase of four \$1.25 admissions and perhaps spending the remaining 50¢ at the candy stand. By making it easy to purchase these books during such engagements we cost ourselves money.

SCHOOL PROMOTION

Good contacts with your neighboring schools -- both public and parochial -- are of paramount importance. Through Loew's so-called "Educational Department," we supply schools with Study Guides, bulletin board material, quiz ideas, and stills. Sometimes, we have special "Students' Tickets." The schools of the city, by and large, have been most cooperative. We, however, can only perform in a superficial manner. It remains for you folks on the ground to obtain the maximum in cooperation. Thousands of tickets have been sold for such attractions as TEN COMMANDMENTS, RIVER KWAI and 80 DAYS through "block sales" to school classes.

Several times each year, we conduct mass interviews of high school editors with famous stars, producers, writers, directors and the like. 430 editors attended our last group interview with the film critics of eight N.Y. daily newspapers.

CHURCH PROMOTION

Occasionally we will book a picture that is of definite interest to one faith or another and, as in the case of THE TEN COMMANDMENTS, to all. There is a fertile field among the churches and synagogues for block ticket sales as well as general promotion. Possibility of such block tickets sales should be discussed with your division manager when planning your campaign on a film with a religious theme.

PROGRAM ADS

Loew's Theatres do not buy ads in hotel guides, journals, souvenir books, year books, and other publications of this type. If you are solicited, please refer all inquiries to the home office advertising department. Violation of this rigid policy would cost our company tens of thousands of dollars annually, with positively no box-office return.

PASSES

Passes have an even greater value than that of the admission they represent. There's a peculiar quirk in human makeup that makes passes (or guest tickets, as we like to call them) attractive. One can work wonders with passes -- providing we don't make them common. In tie-ups, contests and the like, there should always be a definite limitation put on the number of guest tickets involved.

At the time that bill posting was eliminated by our circuit, we figured the value of the thousands of passes issued weekly into the all over cost of this type of advertising.

On outstanding boxoffice attractions, it has been our custom to suspend our "free" list. The reason for this is that folks who may be holding undated passes do not use them for average attractions, but hold them for the big pictures -- thus occupying seats that may be needed for paying customers.

The "service charge" collected on each pass goes into Loew's Employees Welfare Fund which is administered by a special Board of Trustees for the benefit of employees who find themselves in sudden need of cash for medical or other emergency expenses.

DOLLAR CLUB

Many years ago, we created a Dollar Club for Loew's Theatre managers. This isn't an athletic club, nor do we have a bar and restaurant. It's a club -- and an exclusive one -- with a membership of showmen. The initiation fee and dues are the creation and development of one special event that brings \$100 or more net into your theatre box-office.

You may be sure that when promotions are discussed the Dollar Club roster is scanned!

How does one go about getting into the Dollar Club?
Well, here is a list of a few special events that have earned club membership:

| | |
|----------------------------------|----------------------------|
| Special kiddie shows. | School's out kiddie shows. |
| Bathing Beauty Contests. | Nationality nights. |
| Amateur nights or talent quests. | High School rallies. |
| Midnight spook shows. | |
| Cooking schools. | And more. |
| Hallowe'en shows. | |
| Dance contests. | |
| Beautiful legs contests. | |

VALUE OF A STUNT

It's a lot more satisfaction to sell than to be sold. Ambitious promoters are constantly attempting to put tie-ups into our laps. Of these, we're usually suspicious that we'll wind up on the short end of the deal.

Don't get us wrong: we know that if we get 90% of the benefits of a cooperative deal and the merchant only 10%, he's not likely to be receptive to future tie-ups. The advantages of a tie-up should be mutual....the merchant can help us sell our pictures and we, in turn, can help him sell his merchandise.

If, for example, a radio dealer gives you a radio as the prize in a contest, you are placing his merchandise and his name on a lobby display that will be seen and read by many thousands of patrons. In addition, you are distributing heralds that carry his advertising. Your lobby has a definite dollars and cents value, but the merchant could not buy it for any amount of money.

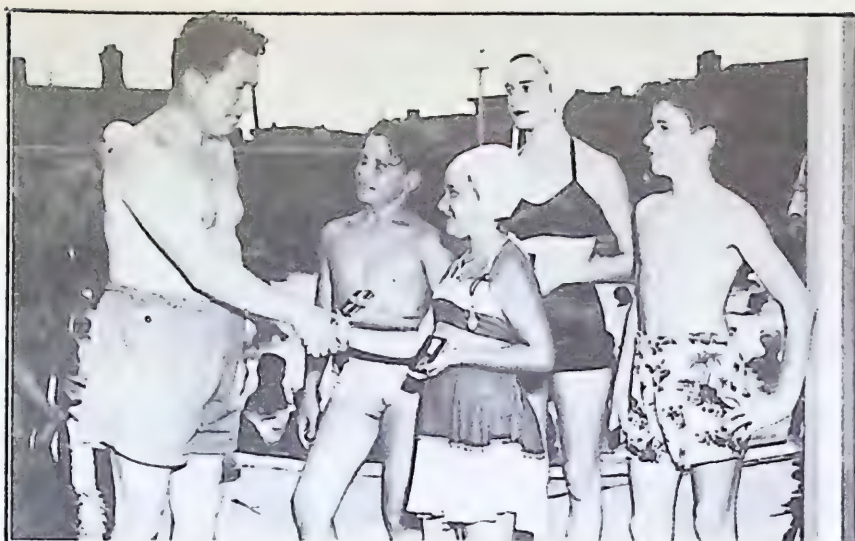
SUMMARY

Nobody, but nobody, can teach anybody showmanship. This is something that you must acquire -- or develop in yourself. There are no great secrets of success, nor are there any shortcuts. Read the trade papers and learn what showmen all over the world are doing, then try to duplicate their efforts. Scan the newspaper ads and decide, in your own mind, how you might improve upon them. Keep a keen eye on your competitor and don't let him get ahead of you.

Don't try to be original and don't be ashamed to copy what others are doing. There's nothing in our business that hasn't been done a thousand times in one form or another. You can, of course, take an old idea, polish it up and work it out so that it appears to be something brand new.

The BIG idea is to do something. You're going to make mistakes and a lot of them. Through this process of trial and error you'll learn the things to do and the things not to do. You'll earn a lot more respect through trying and occasionally flopping than by doing nothing.

AWAY FROM THE THEATRE



SWIMMING POOL TIE-UP

On pictures dealing with underwater exploits and swimming, contests can be staged with local pools. Here are a couple of youngsters receiving their awards.



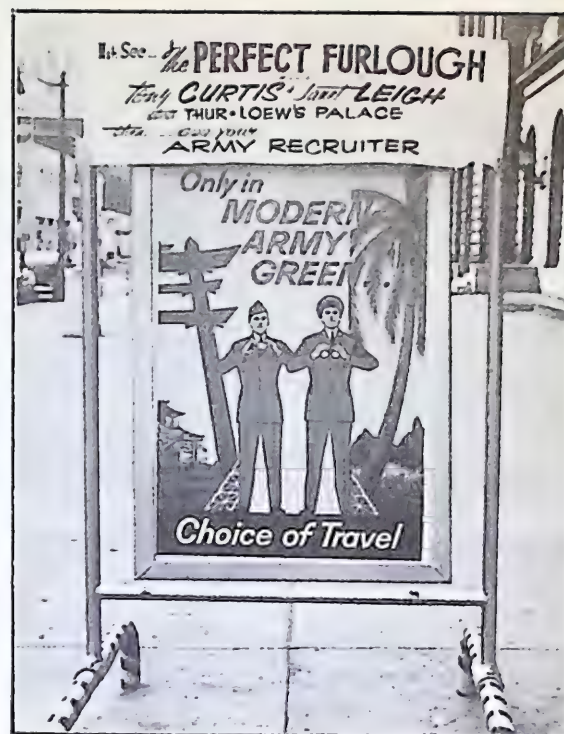
SODA-LUNCH COUNTERS

Thousands of people frequent soda fountains and quick lunch counters daily. What better place for streamers advertising your attraction?



OUTDOOR ART EXHIBITION

Loew's showing of MOULIN ROUGE, the story of artist Toulouse-Lautrec, fit in perfectly with the outdoor art show in New York's Washington Square.



RECRUITING POSTERS

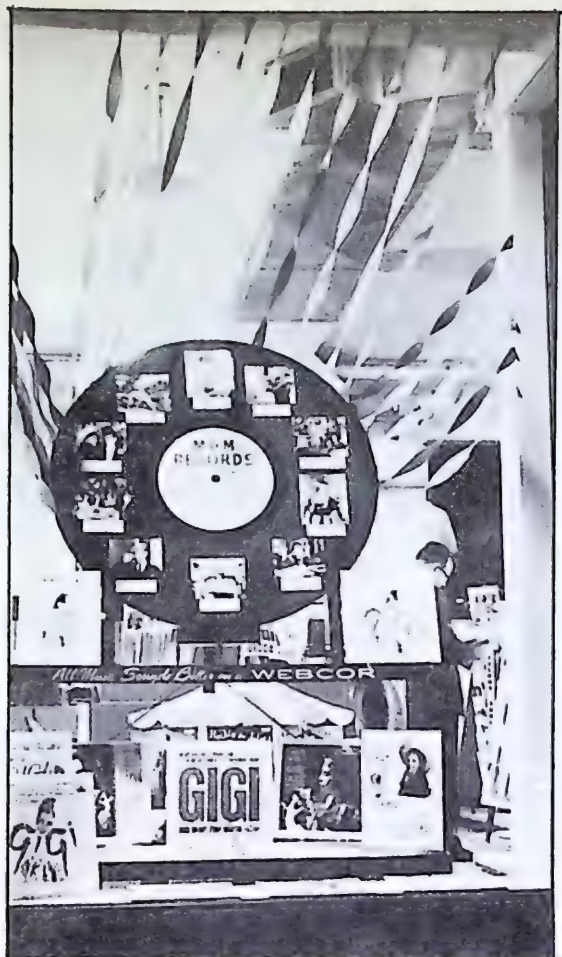
The public relations staffs of the various Armed Forces like movie tieups to boost recruiting.



POLE SIGNS

By hooking up your attraction with a local safety or charity drive, you can get posters on a lot of phone poles and street lamp standards. This is one of many placed on busy Euclid Avenue, the Broadway of Cleveland, Ohio.

STORE WINDOWS



MUSIC STORE WINDOWS

Many movies feature title songs or sound track scores, thus making windows in music shops a natural exploitation adjunct.



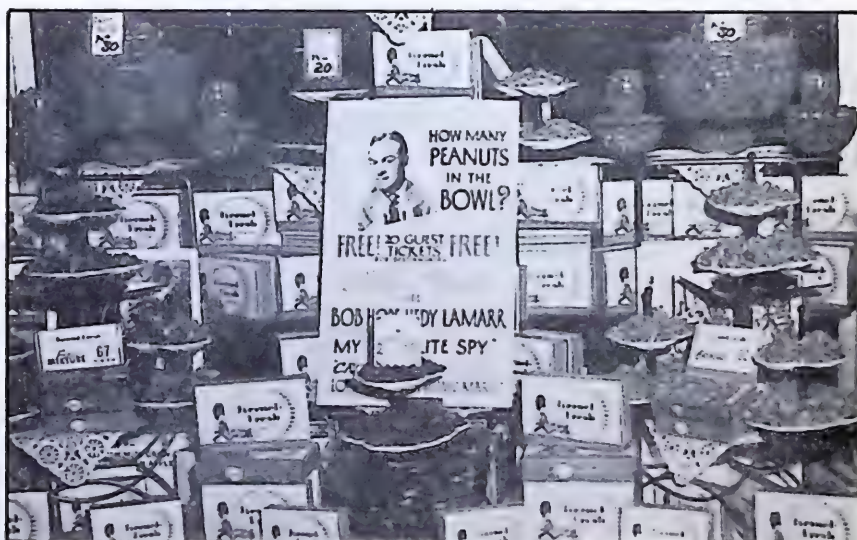
PIANO, RADIO-TV WINDOW

Musical movies and dealers in musical instruments have a natural affinity. Here's a nice GIGI window from Syracuse.



MEN'S WEAR STORES

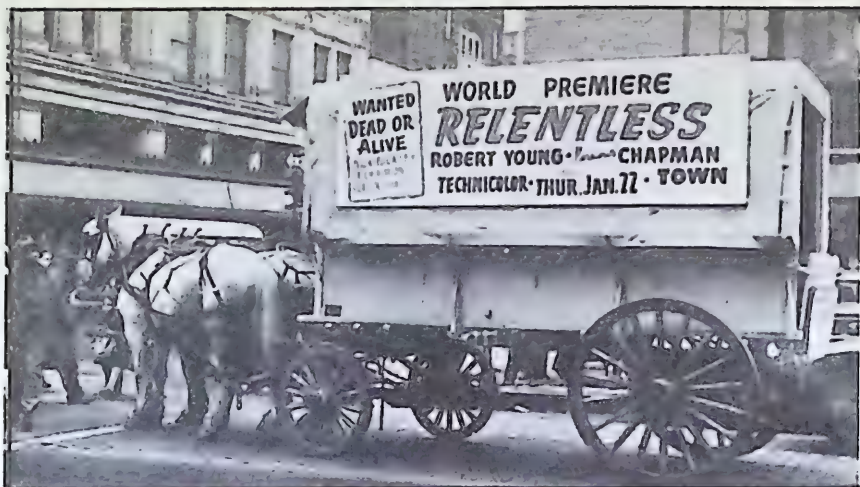
Men's wear stores like motion picture stills to attract attention to their show windows. This one's from a Jersey City haberdasher.



A "GUESS" WINDOW

Guessing how many peanuts (buttons, candies, etc.) are in a bowl is one of the oldest of stunts, yet it always attracts a crowd to a merchant's window.

BALLYHOOS



COVERED WAGON

Even if you can't locate a real "conestoga" covered wagon you can simulate one.



FOR A "GUN" PICTURE

CARBINE WILLIAMS provided Ed Brunner of the Valencia with idea for a "Marksmanship Contest." No danger--rifle shot a rubber suction plug.



TORCH LIGHT PARADE

Once in a while you will get a picture dealing with politics. A torchlight parade to the theatre will whet the interest of pedestrians, and motorists alike.



CUT-OUT OF STAR AT "MIKE"

Microphone is placed at side of stage with cut-out figure of star standing behind. Between shows, baby spot in footlights (or from balcony face) lights up figure and manager makes verbal pitch for the next picture over the house p.a. system.



STILT WALKER

Occasionally, an itinerant stilt walker will show up. These stork-legged characters provide a "high" in ballyhoo. Here's one enjoying his lunch from the top of a step-ladder.

BALLYHOOS



ON MY WAY TO LOEW'S

Men or maids carrying lettered luggage provide a neat way to get your message into the subways, busses, and onto the streets.



TITLE TIE-IN

Often picture titles lend themselves to street stunts. For example, Nat Bernstock borrowed this giant Hoover vacuum cleaner to promote Red Skelton in EXCUSE MY DUST.



STREET PARADE

There's nothing most folks enjoy more than a parade. When you have a premiere, an anniversary, or some special event, you can point it up with a parade.



AN OLD STANDBY

Horse-and-rider is an old device for plugging Western and Indian films.



FOR A FRENCHY FILM

The combination of two pretty babes and a French Renault was an attention-attracting gimmick used by Worcester's John DiBenedetto.

BALLYHOOS



A KISS FROM "GIGI"

This ballyhoo girl is putting out "kisses" on GIGI and passersby love it.



RAINY DAY IDEA

At Loew's new 170th St. in Miami Beach, patrons benefit from a "Courtesy Umbrella" provided by Manager Don Baker. Folks like these little extra touches.



LOBBY "MUSEUM"

Many films lend themselves to a lobby "museum" in which is displayed various borrowed objects which allegedly appear in the picture advertised.



GAL-IN-STOCKS

This mannikin in "stocks" was an eye-opener for a picture dealing with a woman falsely-accused.

STAGE CONTESTS



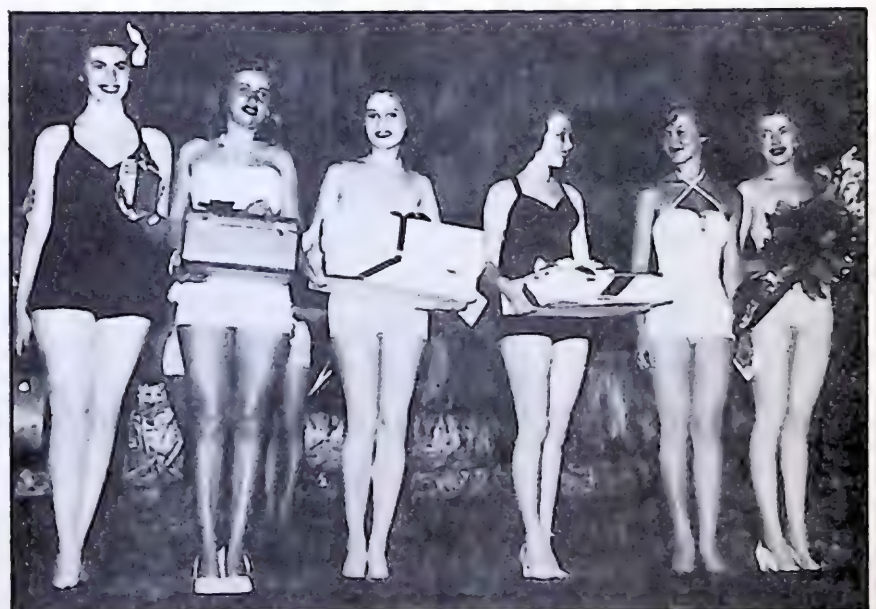
BATHING BEAUTY CONTEST

Bathing Beauty Contests can get extra money for a theatre, providing they are well-promoted. They should not be staged before the end of June, when the contestants have had enough sunshine to build up a bit of tan.



SWEATER QUEEN

The "Sweater Queen" can be staged at any time of the year. Here's a lobby display advertising a contest at Loew's in Jersey City.



GIFTS FOR BEAUTIES

The value and quality of the gifts have a lot to do with the success of a Bathing Beauty Contest. Of course, prizes are promoted from friendly merchants in return for plugs.

LOEW'S MONEY MEN CLUB

This is a copy of letter sent by Mr. Picker to N.Y. Managers and Assistants explaining LOEW'S MONEY MEN CLUB--A Business-Building Plan;

December 30, 1958

For sometime, we have had under consideration various plans that would permit managers and/or assistants to share in the net income resulting from special Business-Building deals beyond normal theatre operation and promotion.

Beginning January 1, 1959, Loew's managers and/or assistants will receive 10% (to a maximum of \$500) of the dollar-net resulting from any of a number of money-making efforts. Each of the activities cannot involve receipts from tickets sold at your boxoffice. This 10% commission can become recurring. Naturally, the new Business Building Plan will not be retroactive to include deals that are repeats from 1958 or prior years. There will be no sharing on net results of less than \$100. In a subsequent issue of the Loewdown, we will list a wide variety of methods that may enable you to become Loew's Money Man. We are confident that you will be able to add numerous other angles.

Do not confuse the new Loew's Money Men effort with the existing and continuing Loew Dollar Club, membership in which results, in the majority of instances, from special showings where the net is \$100 or more after expenses. However, certain activities, formerly Dollar Club, will come within the scope of the new plan. For example: If you, in 1959, rent your theatre for the first time to a school for commencement exercises for, say a net of \$400, your share will be \$40. If the rental is repeated in 1960, you will again receive 10% of the net.

Another example: Should you, for the first time (in 1959) rent your theatre to one of the other big motor car manufacturers, for a dealers' preview of the new models for, say, \$3,500 net, your share would be \$350. If a similar deal is made for 1960, you'll again receive 10% of net, and so on.

Among the many suggestions which will come along later through our Loewdown will be the idea of selling large blocks of tickets (at regular prices) to organizations for fund-raising purposes. The

tickets, which they would re-sell at a profit to their charity, would be good for a specified date or specified attraction. These deals would have to be individually approved by the home office.

If you, as manager, make a solo deal -- the 10% is all yours. If the assistant makes a deal on his own -- the 10% is his. If it is a mutual, cooperative effort, you can share the commission between you.

If, after discussing the plan with your division manager, you have any further questions, please write me.

With best wishes for the New Year, and hoping you will become one of the charter members of LOEW'S MONEY MEN,

Cordially,

EUGENE PICKER
Executive Vice President

Following are some suggestions as to how you can become a member of LOEW'S MONEY MEN and increase your income:

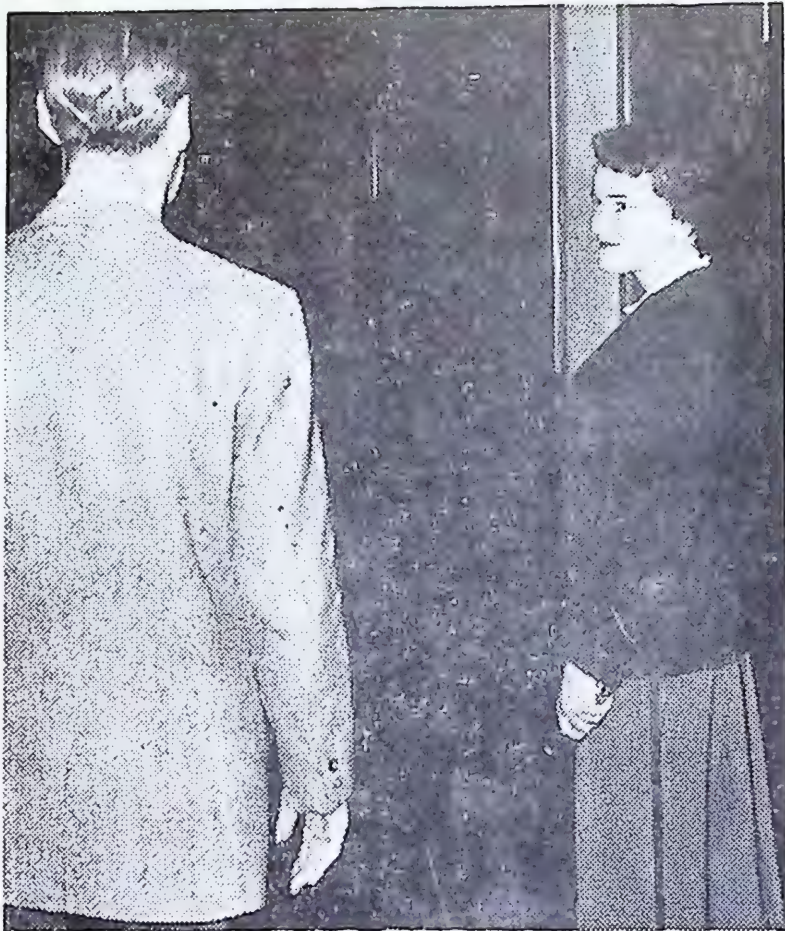
RENTAL OF THEATRE (non-operating hours):

- ...to schools for assemblies or commencement exercises,
- ...to churches for evangelical rallies, special services, etc.
too large to be accommodated in their own structures.
- ...to synagogues for special events.
- ...for conventions too large to be accommodated in hotel quarters.
- ...for stockholders' meetings.
- ...to political organizations for rallies.
- ...Chambers of Commerce for meetings.
- ...to factories, for presentation of employee shows.
- ...to unions for mass meetings.
- ...to dance studios for annual or semi-annual recitals.
- ...Parent-Teachers mass meetings.
- ...Veterans' Organizations.
- ...opposing schools for football rallies.
- ...newspapers for cooking schools.
- ...service clubs for extraordinary activities, orphans' shows,
shows for underprivileged children, etc.
- ...Boy Scout and Girl Scout mass meetings.
- ...Women's Clubs.
- ...parties to be staged by progressive diaper services, who are
making a pitch to new mothers.
- ...merchants' associations for "Downtown Days" when theatre acts
as baby-sitter while the mothers shop.
- ...nationality groups... showing of special foreign-language films.
- ...kiddie shows paid for by merchants or other sponsors.
- ... 'bottle-top' shows sponsored by Pepsi-Cola, Coke or other soft
drink distributors.
- ...ditto...milk companies.
- ...closed circuit TV for sales meetings, etc.

(more to come)

Jobs, Jobs, Jobs

Theater Jobs Give Chance To See Movies, Earn Money



JUDY REILLY, 17 Sarsfield St., Waterbury, is an example of many teenagers who are holding down jobs in movie houses. She is an usherette at Loew's Poli theater. Miss Reilly is a Crosby High senior —Birch Photo.

By **PAUL CLARK**



DO YOU LIKE movies? Really like them, I mean? If you do, perhaps a job in a movie theater is the thing for you. As an usher in a theater you can certainly see your favorite movie at least 12 times and get paid for it, too. Motion picture houses do employ teenagers, lots of them. This is one job area in which you don't have to worry about your age as a possible factor in keeping you from getting a job.

Four jobs that often are handled by teenagers are:

Usher:

PAUL Being an usher is a job that calls for skill and tact, and cat eyes help, too. Most of your time will be spent in the auditorium itself, watching the picture only second to watching the audience.

Little boys who throw soft drink cups and big ones who stamp their feet can be annoying at times, but most people appreciate being guided to their seats.

Candy counter attendant:

There's no movie to watch in this job, but it's demanding just the same—especially on Saturday afternoon during the triple kids' feature. Just be careful not to eat too much popcorn!

Cashier:

The gal or guy who collects the money and hands out the tickets, usually has the telephone to answer too. Be sure to check the old arithmetic book so that you'll give back the right change.

Ticket collector:

Tearing tickets might seem to some to be very tiresome but it is a chance to meet most of the people in your neighborhood. And fellows, this is a great way to meet that cute girl you've been secretly admiring! (And girls, this can work for you too!)

Actually the most important thing to remember when working in a theater, is that your main occupation is dealing with people. And this requires diplomacy. But just the same, we think working in a theater is fun.

Youth PAGE IDEA!

MOST MOVIE HOUSES ARE ON THE LOOKOUT FOR CLEAN-CUT KIDS WHO WANT TO EARN A LITTLE SPENDING MONEY AFTER SCHOOL. WE PASS THIS WATERBURY REPUBLICAN REPRO ALONG AS AN IDEA FOR LOCAL USE...A PIECE OF INSTITUTIONAL MOVIE PUBLICITY AND ALSO AS A READERSHIP SPUR.

—E.E.

Record \$640,691 Paid Into County Clerk's Office in '51

Number of Wedding Licenses Issued Second Highest in History; Fines Increase

The amount of money handled by the county clerk's office reached an all-time high in 1951, according to an annual report completed Monday by Miss Marian Johnson, chief deputy. The total was \$640,691.51, an increase of \$30,754.18 over 1950. The number of marriage licenses was the second highest in history, numbering 1,664. While this was 50 more than for 1950, support payments hit a new high.

11 TRISTATE MEN ENLISTED HERE

The names of eleven men who have been accepted for enlistment in the navy, three in the marine corps, and three in the air force, were announced by local recruiters. One veteran was among them.

navy enlistees. He is John Henry Ham, 20, of 3424 Washington street. Also enlisting in the navy were: Gerald William Denner, 19, of 316 St. James boulevard; Billy Darrell Fritz, 18, of Gaydon, Ky.; Dan Smiley Hart, 18, of Terre Haute; Herbert William Ham, 19, of 1914 First street; Albert Frederick Hulse, 19, of Newburgh, and William Frank Allen, 19, of Lynnsville. They were sent to the marine depot, San Diego, Calif. William C. Osborne, 20, of Boone, La., and Robinson, 19, of Newburgh, were sent to the Naval Training station on Great Lakes, Ill. The two marine enlistees are James Earl Prince, 19, of 1914 First street, and George Washington, 19, of 1914 First street.

Southwest First street; Albert Frederick Hulse, 19, of Newburgh, and William Frank Allen, 19, of Lynnsville. They were sent to the marine depot, San Diego, Calif. William C. Osborne, 20, of Boone, La., and Robinson, 19, of Newburgh, were sent to the Naval Training station on Great Lakes, Ill. The two marine enlistees are James Earl Prince, 19, of 1914 First street, and George Washington, 19, of 1914 First street.

known for her civic activities. In the New Harman hospital of Houston, she was visiting a son, Richard, when she suffered the attack.

ROBERT CREEK MORTUARY
FURNERAL DIRECTORS SINCE 1864
WALNUT STREET AT SECOND
AMBULANCE SERVICE
DIAL 5-0868

DON'T STAY DEAF
Learn How NEW ELECTRONIC MIRACLE CAN HELP YOU
BELTONE OF EVANSVILLE
WORLD'S LEADING HEARING AID
329 Union Bldg. Mr. Shoup, Mgr. Phone 4-1433

MR. RICHARD ROSENCRANZ IS REPORTED IMPROVING
Mrs. Richard Rosenkrantz, of 551 East Powell avenue, who suffered a heart attack Thursday in Houston, Tex., yesterday was reported to be improving. Mrs. Rosenkrantz, well known for her civic activities, is in the New Harman hospital of Houston. She was visiting a son, Richard, when she suffered the attack.

FIRST BABY CONTEST

LOEW'S GIFT for FIRST BABY of 1952—\$25.00 in CASH

"WESTWARD THE WOMEN" NOW SHOWING-LOEW'S

The First Brides of the Far West are depicted in M.G.M.'s "WESTWARD THE WOMEN" now at LOEW'S. They will present through LOEW'S THEATRE a \$25.00 CASH AWARD to the First Baby born in Evansville in 1952. Don't miss "WESTWARD THE WOMEN" a new thrilling picture at Loew's Theatre now. Read the ads on this page for other wonderful gifts from leading Evansville Merchants.



Happy Savings to Evansville's
First Baby of 1952

A \$5.00 UNION FEDERAL SAVINGS ACCOUNT...

You a \$5.00 savings account is being opened in your name... And like all other savings, it starts earning dividends for you from Jan. 1st!

Mother, dad, aunt and uncle may add to your savings account. By the time you need it for college, this savings, like you, may be a sizable account. Your account is insured safe up to \$10,000. Earnings will be added to your Savings two times each year.

Should your parents desire, they may withdraw your \$5.00 account anytime after you are one year old.



HOME OFFICE: 11 N. W. FIN ST.
Branch Office: 2nd of Elm, Henderson

For the First Baby
of 1952
A DIAMOND RING



Acme Jewelers will present the first 1952 Baby with a valuable Diamond Ring. This is not a baby ring and we request that the parents keep this ring and give it to the child upon its graduation from school.

ACME JEWELERS
428 MAIN



For Baby's
Layette...

| | |
|---------------------------------|--|
| BIRDSEYE DIAPERS \$1.98 Doz. | Receiving Blankets - Extra Heavy Quality 2 for \$1.00 |
| FLANNEL KIMONOS 2 for \$1.00 | INFANT SHIRTS 2 for \$1.00 |
| Knit Gowns... 1.00 | Hand-made Philippines Dresses... 1.00 |
| SCALLOPED SLIPS 2 for \$1.00 | INFANT SWEATERS ALL WOOL... \$1.00 |
| TYPART BODIES \$1.49 | ALL WOOL PRINCE & BOWLS \$2.98 |

SHOMER'S CHILDREN'S SHOP
515 MAIN ST.

Congratulations to
Mr. and Mrs. James Moehlenkamp
911 S. Eighth St.
The Proud Parents of
DORIS ANN MOEHLKAMP
Evansville's First 1952 Baby
A 6 LB., 6 1/2 OZ. GIRL
Who Arrived at Deaconess Hospital at
12:02 A.M. Tuesday, Jan. 1st

KINDLY NOTE:
If the parents will call at the firms advertising prices on this page they will be awarded the valuable items listed in each advertisement.
PLEASE NOTE: Be sure to have proper identification with you when applying for prizes.

WE ARE PLEASED TO PRESENT TO THE PARENTS OF THE FIRST BABY OF 1952 ONE GALLON OF...



Solo-Kote
GENUINE OIL
FLAT WALL PAINT

SO DAD CAN PAINT THE CHILD'S NURSERY!
GRIFFHAUSEN BROS.
VIRGINIA PAINT STORE
504 N. Sherman Cor. of Virginia Ph. 5-3288

fresh, fragrant
FLOWERS
SPEEDED TO THE PROUD MOTHER OF
EVANSVILLE'S FIRST BABY OF THE YEAR!
For special occasions, for every occasion, flowers from Kleitz are the finest symbol of your sincerity.
Kleitz Flowers
Inc. Ph. 2-1144
721 Main
Flowers by Wire Anywhere

READ EVERY ADVERTISEMENT ON THIS PAGE



THE SPOTLESS DAIRIES WHO SERVE THE FOLKS OF EVANSVILLE

offer their congratulations to
Mr. and Mrs. James Moehlenkamp
proud parents of
EVANSVILLE'S FIRST BABY OF 1952

The following dairy foods are awarded:
1 quart Homogenized Vitamin D Milk each day
1 quart Dairy Orange Drink every second day
1 pound of Butter each week
1 pint Ice Cream each week

This award is good for any three-month period during 1952. The parents may select these dairy foods from any of the spotless dairies who serve the folks of Evansville.

MILK IS ENJOYABLE NOURISHMENT FOR THE ENTIRE FAMILY

Milk provides food elements important to all, regardless of age. Milk, cottage cheese, chocolate milk, buttermilk, butter and cream provide appetizing variety. And, important these days, milk gives you more food value for your money.

MILK... the biggest part of any meal... the biggest bargain too!

Mr. James Moehlenkamp
You Receive a Box of
LA FENDRICH CIGARS
For this special occasion, you receive a new 1000's pack of "GIRL" brand cigars.

The Stork Shop presents to the First Baby of the Year a Baby Crib Blanket.
THE Stork Shop
We have complete layettes and full line of gifts and children's wear.
Phone 4-7437

CANAL is pleased to present a LOVELY BABY BLANKET to the Parents of the First Baby born in '52!'
—To All Mothers... Here Are a Few of Our Many Fine Items in Infants' Wear—Priced Right!

| | |
|---|---|
| BIRDSEYE DIAPERS Soft Absorbent Cotton Material Extra Heavy "Low Price" Dozen \$2.79 | PLAYTEX BABY PAINTS Excellent imitation. Made of Cream Colors. Fr. 79c |
| BABY GOWNS Pink Blue Yellow... of Soft Flannel Size 12-18 Pleasant \$4.79c | BABY SHIRTS Soft Cotton Pink Blue \$1.59 Flannel \$2.00 |
| | BABY DRESSES Pink Blue Yellow... Soft Cotton Material Trimmed \$1.49 |

CANAL Offers Better Values WORK CLOTHES FOR MEN!

| | |
|---|---|
| MASTER TEST DENIM OVERALLS A the best quality for Sizing 34-40... hard work \$3.49 | UNIFORM WORK SHIRTS Pink Blue Yellow... Sizing 34-40... \$3.49 |
| Uniform WORK PANTS Of Flannel Twill... Sizing 34-40... \$4.49 | Light WORK CAPS All with Ear Flaps \$1.29 |
| | Star Brand WORK SHOES Known for 6.95 Sizing 7-12 \$6.95 |

Canal
OCEAN STORE
Canal - Marion - Walnut
AMPLIF PARKING SPACE
—STORE MOVED—
Monday-Thursday 9 to 10 A.M.-5 P.M.
Friday 9 to 10 A.M.-5 P.M.
Saturday 10 A.M.-5 P.M.

NOW SHOWING
LOEW'S
ONE MAN AND 200 HUSBAND-HUNGRY WOMEN!
MEET BUCK WYATT... western fighter, woman-buster. These pioneer girls were just another meal ticket to him, but one of them turned her hand on his heart!
"WESTWARD THE WOMEN"
Starring
ROBERT TAYLOR
DENISE DARCEL
Hope EMERSON · John MCINTIRE
—PLUS—
TOM & JERRY
COLOR CARTOON
Pam Smith Specialty



323 MAIN

A Pair of
DICKERSON ARCHLOCK

Gifts for her special comfort and walking pleasure. Dickerson Archlock shoes provide comfort like no other.



YOU DON'T HAVE TO SHOP AROUND THE WORLD FOR THE BEST IN VALUES— SHOP IN MERIDEN THEN GO SEE 'AROUND THE WORLD IN 80 DAYS'

— NOW PLAYING AT —
LOEW-POLI PALACE THEATRE

DON'T MISS...
AROUND THE WORLD IN 80 DAYS
ON THE SCREEN
and
ON YOUR OWN!!

See Us For Free Literature and Information
MERIDEN TRAVEL BUREAU, INC.
44 East Main St. Tel. BE 5-4493

CONNECTICUT'S RUG CENTER

HAMRAH RUG CO. OPEN EVERY NIGHT 9 AM TO 9 PM

TELEVISION SCATTER RUGS

1st Group 2nd Group
88¢ EACH \$1.99 EACH

ASSORTED COLORS — ASSORTED PATTERNS

Hamrah RUG CO.
75 South Colony
Tel. 5-3358

CONNECTICUT'S RUG CENTER

Around The World...
They're Waiting Delivery...
for
VOLKSWAGEN
... Worth Waiting For!

Davella Motors, Inc.
Sales... VOLKSWAGEN... Service
Phone BEverly 5-6393
231 West Main Street Meriden, Conn.

ZIETZ'S MAIN STREET
DELICATESSEN
BAKERY — SANDWICH SHOPPE
98 W. MAIN STREET-MERIDEN-TEL. BE 5-7796

FEATURING...
ISAAC GELLIS KOSHER
DELICATESSEN & FAMOUS
HOT CORNED BEEF & PASTRAMI
SANDWICHES

You'll Hear It In The Movie
"AROUND THE WORLD IN 80 DAYS"
NOW PLAYING AT THE PALACE THEATRE
— THEN —
BUY THE ALBUM FOR YOUR HOME

Special \$3.98
The Original and only SOUND TRACK ALBUM
Reg. 4.98

FOX'S MUSIC STORE
88 W. Main St. Tel. BE 7-0440

Brown's For Brands of Renown
54-56-58 West Main St.

for Mother DRESSES
from \$5.98 to \$17.98
Sizes 7 to 9
10 to 20
14 1/2 to 24 1/2

Open a Brown's Charge Account

YOU CAN SEARCH AROUND THE WORLD
And NOT Find Better Buys
Than Those Offered
DURING OUR
MARATHON SALE
STARTS TODAY FOR 3 DAYS
OPEN 9 A.M. TO 10 P.M.

MERIDEN AUCTION ROOMS
COMPLETE HOME FURNISHERS
37 South Colony St. Phone BE 5-4444

NOWHERE "AROUND THE WORLD"
WILL YOU FIND SUCH
MARVELOUS VALUES IN
LUGGAGE-LEATHER GOODS
as at
J. B. REIN INC.
89 West Main Street
Discounts of 25% to 60% on many famous-make items
—Time payments arranged.

U.S. ROYAL TIRES **MALERBA'S** **U.S. ROYAL TIRES**

DRIVE SAFE! WORRY FREE

★ RETREAD ELECTRICALLY ★
TOUR ON MALERBA'S ELECTRIC TREADS

ONLY WE PLEDGE U.S. TOP QUALITY ROYAL GRADE OUR AIM TREAD SAFETY

YOU ARE WELCOME TO VISIT OUR PLANT

"THE HOME OF THE ELECTRIC TREAD"

U.S. ROYAL TIRES **MALERBA'S** **U.S. ROYAL TIRES**

FLEET SERVICE — ELECTRIC RECAPPING
NEW ENGLAND'S MOST MODERN RECAP PLANT

Harry Israel Inc.
Ladies Shop
the White Slag girl

Holiday Top... \$4.95
Slim Strollers... \$5.95

High Tide Shirt \$4.95
Bermudas... \$4.95

HARRY ISRAEL INC.
BE 5-7993
20 Pratt Street

Knit Top... 3.98
Bar Harbor Walkers... 4.95

Hamrah's YOU CAN GO AROUND THE WORLD IN "80 DAYS" — BUT — IT ONLY TAKES "7 MINUTES"

TO WASH AND HANG FIBERGLAS CURTAINS

Yes... It Only Takes 7 Minutes To Wash And Hang These Fiberglass Curtains Without Touching An Iron
THEY NEED NO IRONING

Tailored Style
41" WIDE TO THE PAIR

| | |
|-----|----------|
| 45" | 3.79 pr. |
| 54" | 3.89 pr. |
| 63" | 3.98 pr. |
| 72" | 4.49 pr. |
| 81" | 4.79 pr. |
| 90" | 4.98 pr. |

Hamrah's, Inc.
19 Colony St. BE 7-5377

If You Want "Around The World In Eighty Days" you wouldn't find a better Permanent Wave—than the one Given at the

CHARM BEAUTY SALON
Where Quality Is Always Higher Than The Price

Give MOM... A Charm Gift Certificate For One Of Those Quality Permanent Waves.
117 West Main Street
Tel. 7-0659
No Appointment Needed

Due to Last Week's Bad Weather
We are Continuing our
BABY WEEK SPECIALS
All This Week!

QUILTED PADS Reg. 3 For \$1.00 10% Off On All LAYETTES

PERLIN'S CHILDREN'S APPAREL
28 COLONY STREET

"AROUND THE WORLD" — WITH THE WORLD'S BEST LAWN MOWER

Select the **Eclipse Mower** that was built for you!

EASY HANDLING, QUICK STARTING AND ECONOMICAL TO USE

POWER MOWERS PRICED FROM \$57.50 EASY TERMS

• We have a large display of "the world's best lawn mowers." See for yourself the superior construction, the work saving and money saving features of Eclipse, Real and rotary models—size and styles for every lawn, every budget.

CHURCH and MORSE
Distributors of Industrial Supplies and Hardware
41-49 SOUTH COLONY ST. MERIDEN, CONN.
Phone BEverly 3-1621 FRED PARKING FREE DELIVERY

"THE MOST FANTASTIC ENTERTAINMENT EVENT IN THE HISTORY OF THE MOTION PICTURE INDUSTRY!"

THE GREATLY EXCITING NEW OF EARTH

Michael TODD'S AROUND THE WORLD IN 80 DAYS

THE WORLD'S MOST MONUMENTAL SHOW
32 BEST PICTURE AWARDS
WORLD WIDE PRIZES

SEE IT NOW AT **FAMILY PRICES**

WHILE PLAYING AT ADVANCED BOX OFFICE PRICES TO \$10.00
BREAK NO AUDIENCES IN NEW YORK, CHICAGO, LOS ANGELES, PARIS, LONDON, TOKYO AND CAPITALS ALL OVER THE WORLD

Paint it today... paint it to stay
with **DU PONT DUCO ENAMEL**

It's "One-Coat Magic"

Now that the beauty and durability of famous Duco Enamel has been matched in a smooth, velvety Semi-Gloss, you'll want these enamel finishes in every room in your home. And wait till you see the array of colors! Any pastel, rich deep tones. See them today!

P.S. to the lady of the house: You'll love painting with easy-to-use Duco. Give your kitchen and lawn furniture a new sparkle with Duco Enamel.

Save the surface and you save all!
LAMPHIER PAINT STORE
92 WEST MAIN ST. PHONE 5-7723

If she seeks perfection... give her a

Michaels Treasure Chest Diamond

Michaels JEWELERS SILVERSMITHS

EASY PAYMENTS INVITED

THE KNOWN NAME, THE KNOWN QUALITY SINCE 1900

YOU CAN TRAVEL AROUND THE WORLD YOU'LL NEVER FIND BETTER BUYS

WESTINGHOUSE TOASTER REG. 18.95 \$11.95

UNIVERSAL CANISTER VACUUM CLEANER
REG. \$69.95 \$49.95 COMPLETE WITH ALL ATTACHMENTS

BIG DISCOUNTS ON OTHER APPLIANCES

RISCHALL ELECTRIC
44 EAST MAIN ST. BE 5-9081

THE WASHINGTON POST and TIMES HERALD. Monday, May 16, 1955

Letter Writers Urged to Enter

15th Annual Ideal Father Contest Opened by Post and Times Herald

By Connie Feeley
Staff Reporter

Who is the top man in your life?

Why, Dad, of course.

So why not let him know it—
and why not let us know it, too?

All it takes is a letter to the
Ideal Father Contest Editor,
The Washington Post and
Times Herald, Washington 5,
D. C.

The fifteenth annual Ideal
Father Contest begins now.
And now is the time for you
to let us know why your Dad
is the most wonderful dad in
the Washington area.

Maybe he's the jolly type who
loves to tease, or maybe he's

serious and understanding. He
might be a handy guy with a
catcher's mitt or a whiz in the
kitchen. Perhaps he builds bird-
houses or tinkers with a ham
radio set. He could be a teacher,
carpenter, welder, doctor, law-

yer or Indian Chief!

Whatever his talents, tell us
about the Ideal Father of 1955.

Send a letter now in your own
handwriting. Mention the ages
of people you write about and
sign the letter with your full
name, address and school you
are attending. Neatness won't
count, as long as letters are
legible. Employees of The Wash-
ington Post Co. are not eligible
to participate.

Send your letter in by noon

of June 13. Your Pop may win
an exciting Father's Day, and
you'll be included in the fun.

Winner and his family will be
guests of The Washington Post
and Times Herald at dinner at
the Statler. Then they'll be
whisked off to the Capitol
Theater to watch the feature
performance from the Presi-
dential box, where the celebrity
will be introduced to the au-
dience as Washington's Ideal
Father.

In addition, the nicest Dad
of all will receive an engraved
bronze plaque. The winner will
be announced in the June 16
issue of this newspaper and
will star on a special television
appearance on WTOP-TV.

FATHER'S DAY CONTEST...

JACK FOXE SET UP THIS PROMOTION WITH THE
WASHINGTON POST and TIMES HERALD. IF YOU'RE
LOOKING FOR A READY-MADE POP'S DAY CONTEST,
THIS COULD BE IT ...

E. E.

● Hudson Dispatch

The HOME Newspaper

PAGE
1
FOR
LOEW'S
IN CIVIC
PROMOTION

Keep Public Posted on Flag Day



Standing among winning drawings in Jersey City Veterans Alliance Flag Day and contest judge Raymond Jones, president of Hudson Artists' Assn. Contest winners, Barbara and Melissa are students at St. Dominic's Academy and Dickinson High School, respectively. Exhibit will be on display in Loew's Theater until Flag Day, June 14.

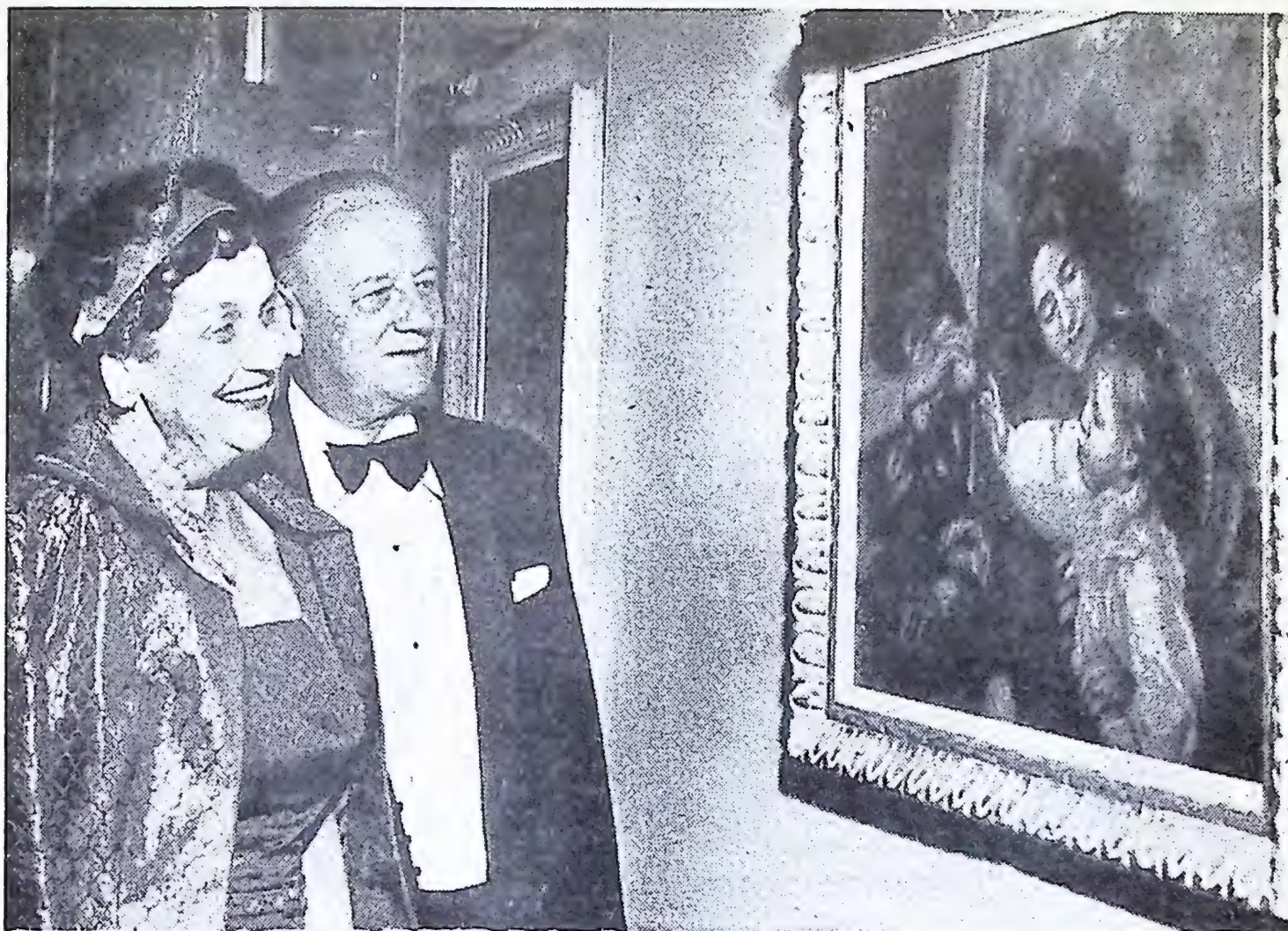
and contest judge Raymond Jones, president of Hudson Artists' Assn. Contest winners, Barbara and Melissa are students at St. Dominic's Academy and Dickinson High School, respectively. Exhibit will be on display in Loew's Theater until Flag Day, June 14.

ADAPT THIS FOR FOURTH OF JULY, ANYONE?

Loew's Theatre in Jersey City, N.J., broke Page One of the Hudson Dispatch with the above 3-column photo showing Loew's participation in a drive to acquaint citizens with observance of Flag Day, June 14. Excellent local public relations -- for which we tip our hat to Jersey City manager Nat Bernstock.

It occurs to us that similar civic-slanted stunts should be in order to call attention to the true meaning of July 4th, Independence Day.

—E.E.



PREMIERE WITH A FRENCH FLAVOR: Copies of Renoir masterpieces filled the foyer walls Thursday at the Loew's Columbia Theater when "Gigi" was premiered before a VIP audience. Before the show, Hostess with the Mostes' Perle Mesta (wearing a chic brown

Photos by Charles Del Vecchio. Staff Photographer

wig with emerald green headache band) admired "In the Nursery" with her escort, banker and industrialist John Edward Rovensky. Following the show, Mrs. Mesta entertained at a supper party at her home, Les Ormes.

" G I G I "

Society Page Breaks are possible with careful planning. Note 4-col. picture break obtained by Jack Foxe in the Washington Post and Times Herald. You can do it, too.

THE CREATING OF LOBBY POSTERS

by

David V. Senft,
Sterling Sign Company

SIGN SHOP FUNCTIONS

Sterling's principal function is to furnish, efficiently, the Loew's Theatres in the metropolitan area with signs, showcards, posters, and displays.

The operation of the plant is divided into three departments:

1. The Silk Screen Process Department.
2. The Hand-lettering Department.
3. The Display Department.

Those in charge are: David V. Senft, President;
Marty Brunner, Gen. Mgr. and Shop Foreman;
Irving Kasper, foreman of the Process Department.

The members of the Sterling staff are all union men and, of course, work between established hours -- 8 am to 4 pm. Therefore, you can understand why copy and requests received late in the day must be held over for the following morning, unless overtime is authorized. The shop is closed on Saturdays and all legal holidays.

Like the Publicity Department, the sign shop is constantly working against TIME. The usual answer we receive to our usual question "When do you want it?" is..."Yesterday!"

Sterling's personnel are geared to work fast on show changes and spot features -- but like in everything else, there are often circumstances that are beyond our control. For example: weather conditions and their effect on color drying ...lack of a particular type of material....prohibitive cost of special materials, etc.

However, under ordinary conditions -- like receiving a reasonable amount of time, good, clean, clear copy and sketches -- Sterling's service is generally on schedule.

Processed posters as well as varnished outdoor displays normally require more time than water color work...due to the slow-drying of oil colors. New fast drying inks have been developed to help overcome some of these drying problems and our jet air dryer has speeded much of our waiting time between colors.

It would be interesting and enlightening for you to pay the sign shop a visit, just to see for yourself how Loew's posters are produced. You're invited to come down to the shop at 60 West 18th St. any time you desire.

In the Display Department, you will see carpenters busily working with large bandsaws, electric crosscut saws, cut-awls and other tools and devices used in construction. Fronts for the Capitol, Criterion, State and other theatres are usually in preparation, as well as frames, standees, cutouts and other display projects.

The men in this department are not ordinary carpenters, but are expert in the art of shaping wood, metal and other materials into the designs created by our art staff and that of Loew's Publicity Department.

MAKING SHOWCARDS

In the Showcard Department brush, hand-lettering is done. There's plenty of chance for mix-up in this department due to:

1. Misunderstanding in receiving copy by telephone.
2. Sending illegible, hand-written copy, instead of neat, typed or printed layouts.
3. Putting your copy on any old piece of scrap paper that is handy.

Important details may be overlooked when telephoning copy such as:

- a) Size.
- b) Whether upright or flat.
- c) Color preferred.
- d) How many copies.
- e) When wanted.
- f) Special effects.
- g) Spelling.

WHEN ORDERING SPECIAL JOBS, PRINT BY HAND, or TYPEWRITE on a GOOD-SIZED SHEET OF PAPER (letterhead size, for example.)

SILK-SCREEN PROCESS

The silk-screen process posters in your lobbies are designed specifically for your use. The great value of such posters is in their individuality, quality and economy. Besides, a good original poster may be repeated for display in as many theatres as desired.

The silk screen poster is of tremendous advantage to a circuit operation like Loew's. Once an exclusive poster design has been decided upon, it is made up in quantity for the entire New York circuit, and out-of-town affiliates if desired.

Here's how your posters are created :

- (1) When picture deals are made, the Booking Department advises the Advertising Department of the billing commitments : 60/40 -- 70/30 etc.
- (2) After considering the photographs available, ad and poster copy in the press books, and weighing the selling points of an attraction, visual layouts are created by poster artists in the Advertising Department. These are then turned over to Sterling for execution.
- (3) Sterling artists work out an "original" poster in full size and full color. This original must be carefully designed in view of the fact that many reproductions are dependent upon it. Facial characteristics of the stars must be easily recognizable and the lettering stylized to conform to the theme or feeling of the picture. The color must likewise be in harmony with the type of story. For example -- for psychiatric themes, you'll notice the use of purples, blacks, and other "heavy" colors.

- (4) When the original has been carefully inspected, proof-read, and okayed, it goes to the Process Department for plate making and screen printing. Let us, for the sake of explanation, say the job is a one-sheet in six colors. Yellow, flesh, deep flesh, light blue, medium blue, and black.

An accurately cut sheet (28x44) of Profilm is placed over the original. A highly-skilled film tracer then proceeds to select, with practiced eye, all the areas that contain yellow (the lightest color comes first) and cut, with surgical precision, the upper layer of the film.

This sheet of the yellow stencil is then lifted and adhered to a drum-tight silk screen which is stretched on a frame. (The silk screen is generally made of fine "bolting cloth" -- the same as which flour is screened through in the flour mills). The frame is then locked securely to a bench chassis and color proofs are taken.

When the color-mixer has succeeded in matching the yellow with the yellow on the original, the cards are counted out for the run.

A "feeder" places the card for registration and draws down the screen frame and locks it.

A "pusher" squeegees the color over the surface of the screen. The yellow that is forced through the screen adheres to the card.

- (5) While the yellow is being run off, the film-tracer is working on the next-to-lightest color, which is flesh. The same procedure of laying the film on the original and the cutting out of all flesh areas takes place. The Profilm is then adhered in perfect register on the frame and the cards go through the squeegee process for their second printing.

This procedure is followed with each of the colors mentioned...each succeeding color deeper than the preceeding one...each Profilm plate cut individually and adhered successively and run off separately until the final color, BLACK, has completed the entire job.

Each individual poster made by the silk-screen process has the exact appearance of the original. They are attractive, colorful, and sell your show exactly as the Advertising Department wants it sold.

Through this method, it is also possible to make large floor standees -- in sections -- which, when assembled and placed in your lobbies, are colorful and stimulating to your patrons. A number of standees were used last year throughout the circuit.

Sterling has had great success with photographic silk-screen reproductions -- and your posters may be enhanced with actual blow-up and half-tone effects.

We have explained the various operations necessary to produce process posters so that you get some idea of the time involved. This is why, when a booking is made on Tuesday afternoon you cannot expect to have posters ready for your use on Wednesday morning.

Due to the fact that a number of first-run theatres (such as Paradise, Valencia, 83rd St. 175th St., Lexington and 72nd St.) have a large number of show cases, they advertise both a "next" and a "coming" attraction. This makes it necessary for Sterling to have layouts at least three weeks in advance of playdates. Sometimes both the booking department and the sign shop are up against it in trying to keep all cases filled.

Sterling's close association with Loew's over many years has made the sign show keenly aware of booking problems and the necessity for occasional quick changes. Such changes require the maximum of effort, but we do our very best to meet the circuit's needs as promptly and as expertly as possible.

MEMO TO ALL MANAGERS:

The advertising-publicity-exploitation portion of this manual has been brought up to date from an earlier manual created for the New York circuit, therefore some of the material is applicable to in-town theatres only. We have supplemented this material with an added "out-of-town" section which is being included in all manuals.

It is the opinion of our executives that no matter where a manager or assistant is located, he should be furnished with a broad, all-inclusive view of the circuit's activities.

ERNIE EMERLING

GENERAL ADVERTISING POLICY AND SUGGESTIONS

RATE INCREASES

When you are notified of a rate rise, don't just pass along the notification to the advertising department without comment, leaving it to us to figure out the deal. Instead, give us a comparison of the new rates vs. the old and inform us of any change in rulings. If you buy space on a bulk lineage contract, give us a rough estimate of the number of lines or inches used during the life of the old contract. This will enable us to determine the number of lines or inches we may safely contract for during the year ahead.

CRISS CROSS ADS

Where newspaper rules will permit, we prefer to criss-cross ads day before opening and opening day, using largest unit in P.M. paper evening before opening and in A.M. paper on opening day. The next largest unit should criss-cross between morning before opening and evening of opening day.

SATURDAY PAPERS

Since the advent of the 5-day week, Saturday newspapers, in most cities, have lost ground circulationwise. If you are opening a new picture on Saturday, we suggest that you so schedule your space so that the largest ads run Thursday and Friday, and that you save some money out for a comeback on Sunday. Only an ad of modest size should be inserted on Saturday.

With a Sunday opening, we feel it best to leap-frog Saturday, keeping your big space to Friday and Sunday.

ASSIST CAMPAIGNS

In many of our cities, there is a great differential between the local theatre rate and the national or general rate. That is why we place our cooperative campaigns on a local basis at the theatre's cheaper rate.

In cities where ads are scheduled by an agency on a national basis, the newspaper pays the agency a 15% commission, plus a similar commission to its New York advertising representatives.

With companies other than MGM, assist advertising takes the form of specific advertisements in specific newspaper issues, with the theatre spending its house budget for directories the remainder of the week. Our new arrangement with MGM is a little more fluid. We toss our house budget and amount of participation into the kitty and set up a total lineage to be used pre-opening through first week.

Following are standard schedules:

| | |
|---------------|-------------|
| "AA" Campaign | 2,000 lines |
| "A" " | 1,500 " |
| "B" " | 1,300 " |
| "C" " | 1,000 " |
| "D" " | 800 " |

(more)

ASSIST
CAMPAIGNS
(continued)

The film company advertising departments work against a budget on each picture. When they agree to contribute a certain number of dollars to cooperative advertising, it's up to the theatre to see that it does not exceed the approved sum. When a theatre goes over budget, it entails a great deal of extra bookkeeping on the home office end. Sometimes, of course, wrong rates are used or mathematical errors are made by an agency in figuring schedules. Upon receipt of a schedule, you should check the rates and arithmetic.

When you ask for and secure approval of an exploitation budget, be sure to keep within the limits of the amount okayed.

Make sure that you keep a complete and accurate amount of all advertising expenditures which the film companies should share on. This should include any petty cash items. Once we have made a settlement with them we are unable to go back and pick up any later bills.

WHO PAYS FOR WHAT?

In making deals for pictures, sometimes the contract will provide that the film company is to pay for all of the advertising. In other contracts, there will be a provision that the film company is to pay a share of the advertising. Most contracts will not spell out any particular sharing and it is up to the advertising department to work out a deal.

PREPARING
YOUR ADS

On MGM and UA pictures, which appear likely to have a larger play as top films, we prepare our own portfolio ads in standard sizes. The MGM ads eventually go into the press book. In most cases, we make use of the Loew-style thick-and-thin border.

You should save proofs of these ads so that when you play a picture from some distributor other than MGM or UA, you can adapt their press book copy to the Loew border.

In cities where we have more than one theatre, the Loew ads should be kept together whenever possible. The combined lineage of two or more theatres will help you secure better dominance on a motion picture page. Samples of such combination ads appear on the following pages.

We have a lot of stock borders in our files should you find need of them. We usually make these border oversize so that there is room to paste down art and type from the distributors' press books. When the plates are made, they are brought down to the size they will appear. You must be careful of reducing halftone elements as the dots tend to fill up or fall out in reduction. If a halftone is important to the ad, it is better to supply the engraver with an actual photograph and let him reduce and strip into position.

Inclusion of your address and telephone number should be made in all ads where space permits.

Underlining your next attraction should begin, if possible, at least 6 days ahead of opening. If the date of your next picture is uncertain, merely say: NEXT ATTRACTION.

(more)

Cool NEW

170th St.

COLLINS AVE. at 170th
MIAMI BEACH

WILSON
5-1791

**L
O
E
W
'
S**

LOTS OF
Free
PARKING

WE MAKE STOCK AD BORDERS OVERSIZE SO AS TO PERMIT PASTE IN OF ELEMENTS
FROM PRESS BOOK. THE AD ABOVE REDUCES TO 2 COL. X 7½ INCHES.

LOEW'S

Riviera
OPPOSITE UNIVERSITY OF MIAMI

AIR-CONDITIONED

FREE PARKING

170th St.
COLLINS AVE. at 170th
MIAMI BEACH

AIR-CONDITIONED

FREE PARKING

LOEW'S

Riviera
OPPOSITE UNIVERSITY OF MIAMI

FREE PARKING!

170th St.
COLLINS AVE. at 170th
MIAMI BEACH

FREE PARKING!

TWO-THEATRE COMBINATION ADS.

Position of theatres can be switched on alternate days ...and panels enlarged or reduced to any desired size.

Both of these ads are oversized to permit paste-in of press book elements.

Last Main Feature 9:45

Loew's POLI NOW

HELD OVER

CINEMASCOPE & COLOR
PAUL JOANNE
NEWMAN • WOODWARD
RALLY ROUND
THE FLAG BOYS!
 Joan COLLINS • Jack CARSON
 Plus - 'FRONTIER GUN'

FRIDAY
 Mickey Rooney
 In "THE LAST MILE"
 Plus "MACHETE"

CONVENIENT PARKING

Gift Ticket Books Now On Sale

Last Main Feature 9:20

LOEW POLI COLLEGE NOW

HELD OVER

JAMES KIM
STEWART • NOVAK
BELL, BOOK AND CANDLE
 TECHNICOLOR
 JACK ERNIE
LEMMON • KOVACS
 Plus - 'THE LINE UP'

NEXT ATTRACTION
 GLENN FORD ELVIS PRESLEY
 'BLACKBOARD JUNGLE' 'JAILHOUSE ROCK'
 Cinemascope

CONVENIENT PARKING

Gift Ticket Books Now On Sale

NEW HAVEN
 AND
 POLI CITIES

LAST MAIN FEATURE 9:25

Loew's POLI NOW

HELD OVER

Leslie CARON
 Maurice
CHEVALIER
 Louis JOURDAN
 IN
'Gigi'
 METROCOLOR
 CINEMASCOPE
 WITH
 UNCUT! INTACT!
 We Guarantee Not
 A Kiss Is Missing!

THURSDAY — Cinemascope-Color
 James STEWART • Kim NOVAK
 'BELL, BOOK and CANDLE'
 plus - 'THE LINE UP'

CONVENIENT PARKING

Gift Ticket Books Now On Sale

LAST MAIN FEATURE 9:10

LOEW POLI COLLEGE NOW

HELD OVER

CINEMASCOPE & COLOR
 Errol FLYNN
 JULIETTE
GRECO
 TREVOR
HOWARD
 EDDIE
ALBERT
THE ROOTS
OF HEAVEN
 Plus - 'WOLF DOG'

STARTS THURSDAY
 'SENIOR PROM' 'MAN INSIDE'
 Jill COREY Jack PALANCE
 Toni ARDEN Anita EKBERG

CONVENIENT PARKING

Gift Ticket Books Now On Sale

2-THEATRE
 COMBINATION AD

LOEW'S

OHIO
PHONE - CA. 8-6677

LAST 3 DAYS!
THE MURDER TRIAL THAT SHOCKED THE WORLD...!
SUSAN HAYWARD
"I want to Live!"
STARTS THURS.
RICHARD WIDMARK
LEE J. COBB
TINA LOUISE
EARL HOLLIMAN
"THE TRAP"
AND
"LAST PARADISE"

BROAD
PHONE - CA. 4-5446

LAST 3 DAYS!
JAMES STEWART
KIM NOVAK
BELL, BOOK AND CANDLE
TECHNICOLOR and
MURDER REPORTED
STARTS THURS.
VICTOR MATURE
"ESCORT WEST"
AND
"GUNS, GALS, GANGSTERS"

OPEN
11:15
A.M.

LOEW'S

OHIO
PHONE - CA. 8-6677

NOW! 2ND WEEK
Frank SINATRA
Dean MARTIN
Shirley MacLAINE
"SOME CAME RUNNING"
METROCOLOR
CINEMASCOPE

BROAD
PHONE - CA. 4-5446

NOW! 2ND WEEK
JERRY LEWIS
The Geisha BOY
TECHNICOLOR
VISTAVISION

OPEN
11:15
A.M.

COLUMBUS

2
THEATRE
COMBINATION
AD

LOEW'S
YONGE AT QUEEN - OPENS DAILY 9:15 a.m.

5th WEEK

M-G-M presents
FRANK SINATRA
DEAN MARTIN
SHIRLEY MacLAINE
"SOME CAME RUNNING"
with
MARTHA HYER - ARTHUR KENNEDY
CINEMASCOPE & METROCOLOR
ADULT ENTERTAINMENT

LOEW'S UPTOWN
YONGE AT BLOOR - OPENS DAILY 11:45 a.m.

2nd WEEK

TONY CURTIS
JANET LEIGH
The Perfect Furlough
CINEMASCOPE
in Eastern COLOR

LOEW'S UPTOWN
YONGE AT BLOOR - OPENS DAILY 11:45 a.m.

2nd WEEK

TONY CURTIS
JANET LEIGH
The Perfect Furlough
CINEMASCOPE
COLOR

LOEW'S
YONGE AT QUEEN - OPENS DAILY 9:15 a.m.

4th WEEK

M-G-M presents
"SOME CAME RUNNING"
starring
FRANK SINATRA
DEAN MARTIN
SHIRLEY MacLAINE
CINEMASCOPE & METROCOLOR
ADULT ENTERTAINMENT

TORONTO


L
O
F
E
W
'
S

N
O
W
OPEN
12:45




SHOWPLACE OF THE NATION'S CAPITAL
CAPITOL *FAT 14TH*
"Shirley MacLaine 'Amazing'—James O'Neill, News.
Dave...and trouble...one and the same!
**FRANK SINATRA
DEAN MARTIN
SHIRLEY MacLAINE**
M-G-M presents
A SOL C. SIEGEL PRODUCTION
"SOME CAME RUNNING"
CinemaScope and METROCOLOR



PALACE *FAT 13TH* 20th Century-Fox presents BUDDY ADLER'S Production
**INGRID BERGMAN
CURT JURGENS
ROBERT DONAT**
**THE INN
OF THE SIXTH
HAPPINESS**
"One of the best motion pictures ever made!"
Dorothy Kilgallen
CINEMASCOPE
COLOR by DE LUXE



COLUMBIA *FAT 12TH* "IT IS NOT TO BE MISSED!"
—CARMODY, STAR
**RITA HAYWORTH
DEBORAH KERR
DAVID NIVEN
AND
BURT LANCASTER**
SEPARATE TABLES

WASHINGTON

 **LATE SHOWS TONIGHT** CAPITOL-PALACE & COLUMBIA
Last Features Start 11:45 P.M.

See These HIT SHOWS AT Owen's!

CAPITOL *FAT 14TH* NOW . . . open 11:00 A.M.
"ACTING SUPERB—SHIRLEY MacLAINE AMAZING!"
—James O'Neill, Jr.—NEWS
BY THE AUTHOR OF "FROM HERE TO ETERNITY"
FRANK SINATRA • DEAN MARTIN • SHIRLEY MacLAINE
M-G-M presents A SOL C. SIEGEL PRODUCTION
"SOME CAME RUNNING"
CinemaScope and METROCOLOR

PALACE *FAT 13TH* NOW . . . open 10:30 A.M.
"ONE OF THE BEST MOTION PICTURES EVER MADE!"
—Dorothy Kilgallen
20th Century-Fox presents BUDDY ADLER'S Production
INGRID BERGMAN • CURT JURGENS • ROBERT DONAT
THE INN OF THE SIXTH HAPPINESS
CINEMASCOPE • COLOR by DE LUXE

COLUMBIA *FAT 12TH* NOW . . . open 11:00 A.M.
DAVID NIVEN
BEST ACTOR OF THE YEAR
N. Y. FILM CRITICS
**DEBORAH KERR
RITA HAYWORTH
BURT LANCASTER**
SEPARATE TABLES
ONE OF THE 10 BEST!
Richard L. Coe—POST-T.H.,
Jay Cormody—STAR
James O'Neill, Jr.—NEWS





3-THEATRE
COMBINATION AD

See
These
Smash
Hit
Block
Busters
at
Loew's

Loew's CAPITOL F Street at 14th Republic 7-1000 **2nd BIG WEEK!**
 NOW . . . open 11:00 A.M.



"ACTING SUPERB—SHIRLEY MacLAINE AMAZING!"
 —James O'Neill, Jr.—NEWS

FRANK SINATRA DEAN MARTIN
SHIRLEY MacLAINE

M-G-M presents
 A SOL C. SIEGEL Production

"SOME CAME RUNNING"

METRO **COLOR** Martha Arthur
 CINEMASCOPE HYER · KENNEDY

Loew's PALACE 6 Street at 13th Republic 7-1000 **2nd BIG WEEK!**
 NOW . . . Open 10:30 A.M.

"ONE OF THE BEST MOTION PICTURES EVER MADE!"
 —Dorothy Kilgallen


Ingrid Bergman Curt Jurgens Robert Donat

20th Century-Fox presents
 BUDDY ADLER'S production

THE INN OF THE SIXTH HAPPINESS

CINEMASCOPE · COLOR by DE LUXE

DIRECTED BY MARK ROBSON · SCREENPLAY BY ISOBEL LENNART



Loew's COLUMBIA F ST AT 12th RE. 7-1000 **4th BIG WEEK!**
 NOW . . . Open 11 A.M.

"ONE OF THE 10 BEST!"




DAVID NIVEN
"BEST ACTOR OF YEAR!"
 N. Y. FILM CRITICS

DEBORAH KERR · RITA HAYWORTH ·

BURT LANCASTER

SEPARATE TABLES

with **WENDY HILLER · GLADYS COOPER · CATHLEEN NESBITT · FELIX AYLMER · ROD TAYLOR · AUDREY DALTON** · Produced by HAROLD HECHT

6 COL. DISPLAY COMBINATION
 WASHINGTON

The
fevered
life and
tormented
times of
Barbara
Graham...
and every
hunger,
shame,
word...
is true!



**THE
MURDER
TRIAL
THAT
SHOCKED
THE
WORLD...!**

**PULITZER
PRIZE-
WINNING
REPORTER
TALKS:**

"This was the
most baffling
case I ever
covered. At first
I felt convinced
that Barbara
Graham was
guilty of murder
... but now,
new facts and
evidence have
created in my
mind a
reasonable
doubt!"

-Ed Montgomery
San Francisco
Examiner



FIGARO, INC. presents

SUSAN HAYWARD

BEST ACTRESS OF YEAR—N.Y. FILM CRITICS



"I want to Live!"



Original jazz Score by JOHN MANDEL—As Played by Gerry Mulligan, Shelly Manne, Art Farmer, Bud Shank, Red Mitchell and An All-Star Jazz Orchestra

with Screen Credits—Virginia Vincent—Theodore Black—Wesley Lee Screen Play by NELSON GIDDING and DON MANKIEWICZ Directed by ROBERT WISE Produced by WALTER WANGER Adapted from the UNITED ARTISTS

**STARTS
TOMORROW**

LOEW'S

Open 11:15
BA-8-2232

**LAST DAY
"RESTLESS YEARS"
John Saxon
Sandra Dee**

NOTE HOW NEATLY CARL ROGERS, DAYTON, MATCHED THEATRE SLUG WITH STYLE OF PICTURE TITLE.

The
fevered
life and
tormented
times of
Barbara
Graham...
and every
hunger,
shame,
word...
is true!



**THE
MURDER
TRIAL
THAT
SHOCKED
THE
WORLD...!**

**PULITZER
PRIZE-
WINNING
REPORTER
TALKS:**

"This was the
most baffling
case I ever
covered. At first
I felt convinced
that Barbara
Graham was
guilty of murder
... but now,
new facts and
evidence have
created in my
mind a
reasonable
doubt!"

-Ed Montgomery
San Francisco
Examiner



FIGARO, INC. presents

SUSAN HAYWARD

BEST ACTRESS OF YEAR—N.Y. FILM CRITICS



"I want to Live!"



Original Jazz Score by JOHN MANDEL—As Played by Gerry Mulligan, Shelly Manne, Art Farmer, Bud Shank, Red Mitchell and An All-Star Jazz Orchestra

with Screen Oakland-Virgina Vincent Theodore Black-Wesley Ltd Screen Play by NELSON GIDDING and DON MANKIEWICZ Directed by ROBERT WISE Produced by WALTER WANGER Presenting the **UA** UNITED ARTISTS

**STARTS
TOMORROW**

LOEW'S

Open 11:15
BA-8-2232

**LAST DAY
"RESTLESS YEARS"
John Saxon
Sandra Dee**

NOTE HOW NEATLY CARL ROGERS, DAYTON, MATCHED THEATRE SLUG WITH STYLE OF PICTURE TITLE.

"BULL'S-EYE"
LOW BORDER

Starts
THURS.

LOEWYS

Any love was better
than no love at all!

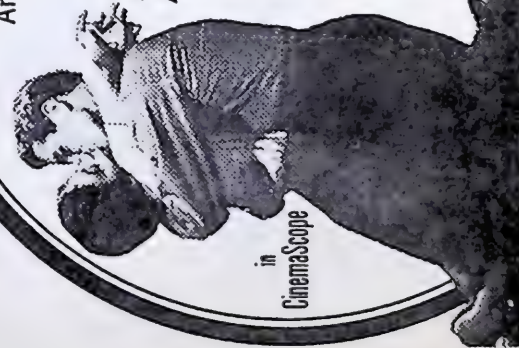
M-G-M
presents

"UNTIL
THEY SAIL"

starring

Jean SIMMONS
Joan FONTAINE
Paul NEWMAN
Piper LAURIE

with
Charles DRAKE
Sandra DEE



in
CinemaScope

plus

Starts THURSDAY

LOEWYS

FRANKEST ROMANTIC DRAMA
HOLLYWOOD EVER MADE!
From the James Michener story
of lonely women- and men at war.

M-G-M presents

"UNTIL
THEY SAIL"

starring

Jean SIMMONS
Joan FONTAINE
Paul NEWMAN
Piper LAURIE

with Charles DRAKE
Sandra DEE

in
CinemaScope



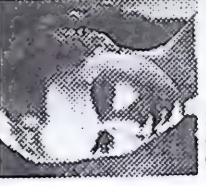
These are
the women



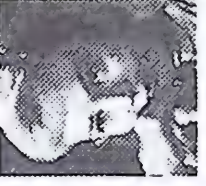
BARBARA...
knew the fleeting
beauty of love!



ANNE...
the smart one—
trapped by love!



DELIA...
shared her love
with many men!



EVELYN...
too young for
love. Or was she?

Screen Play by
ROBERT ANDERSON • Based Upon a Story by
JAMES A. MICHENER
Directed by
ROBERT WISE • Produced by
CHARLES SCHNEE

PREPARING
YOUR ADS
(continued)

Many of our theatres do a fine job of keeping the lettering of their theatre name in harmony with the logotype of the picture advertised. In other words, the theatre tie-in copy does not become an unsightly appendage at the bottom of an assist ad. A good example follows.

There's bound to be a certain amount of composition in any ad you send to the newspaper. Don't expect the compositor to be a showman. Type sizes should be clearly indicated on the proof. If you will buy yourself a pad of transparent visualizing paper and paste an overlap on top of proof, you can pencil in your copy in approximately the size you would like to have it set.

Where should the theatre slug be placed in an advertisement ? In our opinion, it should go at the top of our ads whenever possible, particularly in smaller ad units. However, most national assist ads are so designed as to make it necessary for the slug and other local copy to appear at the bottom.

On important holidays make certain that you incorporate holiday art and copy into layouts.

The time that doors open should be listed whenever space allows.

Cartoon characters, especially ones like TOM AND JERRY have box office value. Many managers are prone to listing just "Also short subjects" or "Plus color Cartoon." This is incorrect. The right way to advertise a color cartoon is - "Plus a TOM AND JERRY COLOR CARTOON - "The Cat and the Mouse"

Double bill situations should give a good deal of thought to advertising the second feature. Don't list unimportant cast names when the space could be devoted to a catch line which might sell tickets.

If your second feature stars a well-known name, incorporate art into into your layout.

Strangers in your city may not be cognizant of the fact that you have a late show policy on weekends. Give prominence to this message in your displays.

Don't throw away ad proofs! The occasion will oft times come about when you won't have time to send out for type and a good backlog of glossy proofs will prove invaluable.

PUBLICITY
MEETINGS

No one person can have a corner on all of the ideas. Often, by getting together with your assistant and enthusiastic members of your staff, you can develop a fine campaign on a film that, at first thought, seems barren of promotion possibilities. Each new picture is a challenge to the imagination. Some lend themselves particularly to exploitation activities, others to publicity. For some radio is the answer, others schools and churches.

(more)

PUBLICITY
MEETINGS
(continued)

Attempt twice as many things as you believe necessary, then if only 50% of the ideas materialize, you still have a good campaign. Publicity meetings should be held regularly and assignments made. At the subsequent meeting, you should check off the items accomplished. A manager owes it to his staff to train his people in the art of promotion. This training can be of inestimable value to them whether they remain in this business or eventually engage in some other.

NEWSPAPER
STRIKES

Newspaper strikes have become rather frequent of late, with newspapers suspending publication in most cases. When this happens, protect yourself quickly with radio time, either solo, or in association with other leading downtown theatres. Moneywise, you should figure on spending an amount about equal to what your newspaper space would cost each day. You also can employ 24-sheet wagons, heralds, etc. during the emergency.

POSTER
LAYOUTS

Many poster artists create lovely posters but do not have the faintest idea of how to sell a picture. That's where you come in. Instead of tossing your artist a press book and a few stills and saying "Make me a lobby !" -- you should inform him of the kind of illustration to be used, the proper relationship between players and title, and furnish him with catchlines. You are not expected to be an artist, but you can illustrate, roughly, the elements you would like the poster to include.

OFF-BEAT
NEWSPAPERS

We feel that in most of our cities the regular daily newspapers do a good job throughout the area. As in the case of the metropolitan New York area, where we operate theatres in outlying neighborhoods, there are exceptions to this rule. However, on special attractions involving race, religious, or nationality themes, there are times when it is wise to advertise in certain papers -- Italian, Jewish, German, etc. Copy for such ads should not be the regular copy used in the daily papers -- but slanted to the group you are trying to reach.

DISTRIBUTOR
FIELD MEN

There are good field men and poor ones. They are sent out to assist the exhibitor and you should make the maximum use of these extra pairs of legs and arms. They should not be discouraged or ignored. You are on the ground week after week and should have a lot of established contacts which you can assign them to pursue. Remember -- no matter how thorough and fine a job you are doing on your own -- any plus effort can't hurt.

SCHOOLS,
CHURCHES etc.

This subject is discussed in the N.Y. section of this manual.

PRINTING

We believe in heralds and other novelty printing only if you have dependable distribution, and if you print a quantity sufficient to make some impact -- not a piddling two thousand. Because of the personnel limitations of most of our theatres, we can no longer depend upon sending out ushers to do the job.

(more)

Many managers have arrangements with news dealers, chain stores, parking lots, supermarkets, etc. to distribute printed matter. Others work with apartment house superintendents and high school students. Finely printed booklets can find their way into beauty shops, barber shops, doctors' offices, etc.

INDUSTRY
ACTIVITIES

Each of us is a part of an important industry. Occasionally, we are called upon to engage in special COMPO, ACE and other industry-wide campaigns at the grass roots level. When we put our mind and our enthusiasm behind some of these efforts, the results can be most gratifying. The successful fight for the elimination of the Federal Admissions Tax is a good example. If you are tabbed to serve on a committee of this sort and have any doubts as to whether it has the blessing of the company, you need only ask your d.m. or Mr. Murphy. In most cases, we want to take an active, integral role in any cause that is for the betterment of our business.

HOUSE
ORGANS

All large industrial plants have house organs for their employees. Usually, these publications are read thoroughly by the workers and their families. Don't overlook this source of publicity. A few guest tickets as contest prizes can get you a lot of extra circulation for news of your attractions.

OFF THE MOVIE
PAGE PUBLICITY

Friendly contacts, plus a little imagination, will frequently get your theatre and attractions mentioned in departments other than amusements. Local columnists need a lot of items. Give them yours plus a couple of non-related ones. Women's pages are open for art and stories with a feminine angle. The "Vox Pop" letters to the editor columns have wide readership. Inspire an occasional letter -- particularly a controversial one. Tie-in your theatre with the classified ad department.

The local angle is one of the best space grabbers we can think of. Check pressbook biographies to see if any members of the cast come from your locale. Sports pages are another source of publicity. Many stars have college athletic backgrounds which will merit story consideration by sport scribes.

Prestige pictures can be the subject of editorials if persons responsible for writing editorials are invited to an advance showing.

Coloring contest on children pages have been one of the most fruitful sources of off-the-theatre page publicity. Most out-of-town newspapers give prominence to church news. Take advantage of these pages when pictures with religious themes are booked for your situation.

Recipes of stars are good ammo for cooking columns. Whenever obtainable we distribute off stage art of stars in their homes. This type of photo is suitable for illustration on the women's pages.

(more)

OFF THE MOVIE
PAGE PUBLICITY
(continued)

One sure fire way to insure publicity is to tie-in with the newsboys club of your paper. A special showing of an appropriate attraction for carriers is bound to get a good play by the sponsoring paper.

Presentations of awards to school, church, and civic groups make good news page photos as their recipients are usually prominent local personalities.

Theatres have a wealth of feature story material. Old time employees, such as stage hands, projectionists, are good subjects for Sunday features.

Newspaper photo staffs have been reduced to the point where it is often times difficult for a paper to assign a photographer to cover one of your promotions. Make sure that you service the paper with useable art. One way to insure good photos is to obtain the services of newspaper photographers. Most every lensman will accept off duty assignments.

Promotion managers of newspapers are constantly searching for contest ideas and prizes. The Loew portfolio service features a number of promotional ideas which can be tailored for adaptation locally. Here are a few contest thoughts which might land you off-the-theatre page.

Take advantage of holidays. The search for your city's Valentine gal is a promotion which will always merit consideration. Easter egg hunts, with theatre tickets as prizes, have garnered space for many a Loewman.

Beauty contests have probably been responsible for more tear-sheets than any other form of theatre promotions. There are many types of contests such as beautiful legs, search for the gal with the prettiest hair, contests to find the gal with the most attractive eyes, etc.

Contests centered about children and pets have always been popular with publications. These promotions can be inspired either by the theme of the picture or by specialized art, (such as a star holding a pet) which is sent out in portfolio mailing whenever available.

Newspapers are prone to sponsor their own contests. Alert theatre men are able to work their way into these promotions by awarding guest tickets as prizes or merchandise which ties in with a coming attraction.

MAILING
LISTS

We keep a number of mailing lists in the home office for servicing out-of-town newspapermen with motion picture material. When you have a change of personnel in your paper please let us know. We not only like to correct our mailing list but many times send out congratulatory notes when our newspaper friends are promoted.

(more)

TEAR
SHEETS

Mail in tearsheets pronto! We like to acknowledge efforts of our newspaper friends. Also, to obtain maximum circulation for all theatres, we like to reproduce tearsheets for portfolio immediately after they break print.

OPPOSITION
EFFORT

Keep us informed via letter or tearsheets of anything unusual your opposition may be doing. If, for example, you do not show Fox pictures and one of your competitors lands a contest on INN OF THE SIXTH HAPPINESS -- rush it in to us. We can relay this contest to those of our theatres which do show 20th-Fox.

If your opposition suddenly begins to do a big job on radio or TV, we'd like to know about it -- or of anything else they may be doing that is out of the routine.

We know that your division manager and Mr. Murphy will want to know of any policy or admission price changes among your competing houses.

WRITING A
NEWSPAPER
STORY

Stories and releases submitted to a newspaper should always be double or triple spaced. Leave at least two to three inches of blank space at the top for editor to write caption. Do not write your own caption.

The who, what, where, when and why should be contained in the first and second paragraphs so that if release is edited down nothing important will be lost.

When stories are prepared for pressbooks, film company must include a lot of extraneous credits for contractual reasons. Unless a director, producer, screen writer, etc. is an important name, eliminate from your release when rewriting from the press book.

Each writer and each newspaper has an individual style. Study that style and try to imitate it in your writing.

Never write a caption on the back of a still. Instead, write on short piece of paper and paste on bottom edge of picture so that it's easy for editor to edit, tear off and send to composing room.

When selecting stills, try to be imaginative. If you know your editor likes animal pictures, keep an eye peeled for such shots. Ditto, children and cheesecake art.

Be alert for local angles. A gal or guy playing a bit part in a film can become a big thing if he or she hails from your town.

Never be a party to a hoax unless folks on paper have been taken into your confidence and have agreed to go along with a gag.

THE TEN COMMANDMENTS OF SHOWMANSHIP!

In publishing our "Ten Commandments of Showmanship," we're not trying to play Moses but, rather, to enumerate a list of "do's" which we consider basic:

- I. Thou shallst know everyone on thy newspapers from the publisher down, and not restrict thy contacts to the ad solicitor and the person who handles the movie news.

Having pals on the city desk can often result in softening the handling the news of something untoward that may happen in your theatre. A friendly contact with the women's page editor or the sports page editor will often result in breaks off the movie page. Editorial writers should be on your side, so that when we become involved in tax fights, adverse legislation, censorship and other problems, they will understand our side of the situation.

Most newspapers have some sort of promotion department. Their job is to sell more newspapers, more advertising, and more classified ads. One hand can often wash the other through stunts that are mutually beneficial.

You should be palsy with the foreman of the composing room...the fellow who can make or murder your advertising through the handling of your copy and the positioning of your advertising.

Most important of all, you should not go to the newspaper office only when you have something to sell or a favor to beg. Often, it's good to be empty handed -- merely breezing through the plant -- saying hello to this one and the other, presuming on the people's time only if they seem in the mood to chat.

Many movie pages have never recovered from the war years and the attendant paper shortage. The movie pages took their cut along with other departments -- both in ads and in editorial matter. When the paper shortage eased, TV had become a big thing. Papers needed space for TV logs and news and, in many cases, it was hijacked from amusements.

In lots of cases, the theatres accepted the new status with little complaint. They made only token effort to convince the editors that, despite the ups and downs of movie attendance, people still like to read about movies and screen players. They did not point out the continued high circulations of the movie fan magazines, the regular use of movie material in the slick national magazines like LIFE, LOOK, etc. and the interest in the syndicated Hollywood columns. The result: Many papers are loaded with TV copy and movie material has taken a back seat.

Some movie men are content with sending a movie editor a press book and a half-dozen stills and letting it go at that. Some do not even go to the trouble of retyping stories from the campaign books. Can we blame the papers when our stuff is not printed?

No self-respecting movie editor should be expected to print anything that does not have some degree of merit. Sure, we pay premium rates and feel entitled to editorial support, but we must blame ourselves if we are careless in the preparation of the material we submit.

When you receive your stills on a picture, study them for angles that may appeal to your editors. If you know them well enough, you'll be aware that some like photos with animals or children, and that others dote on cheesecake. Try to give them what they like.

Due to varied working schedules many newspapermen are unable to attend theatre previews or special screenings. However, don't overlook their families when extending invitations. Many an editor's door has been opened by his wife.

Newspapermen, like anyone else, enjoy praise. When a writer does an interesting article, even though it is unrelated to the amusement industry, drop him a congratulatory note. It's little expressions of courtesy such as this which make the biggest and most lasting impressions.

One of the quickest ways to keep stories out of newspapers is to have members of the service staff act as couriers for your releases. The personal touch is responsible for 90% of the tearsheets received by Loewmen.

The lazy manager mails his guest tickets; the smart theatre operator distributes his ducats to newspapermen when he visits the newspaper (which should be at least once a week).

Canvas your picture editor and theatre critic to see if they are pleased with the material which is serviced by the distributing companies. If they register complaint, let us know, and we'll relay their suggestions to the proper parties. Remember, the producers are as interested as we are in seeing their material used.

When your motion picture critic or a top echelon staff member plans a New York visit, please let us know. There are numerous courtesies which we can extend to visitors and through experience we have found this to be one of our effective public relations policies.

II. Thou shalt have good contacts with the managers and personalities of your local TV and radio stations.

Radio, which took a terrific licking with the early growth of television, has staged a terrific comeback and is now more potent than at any time since its inception. As a matter of fact, more radio sets were sold between 1952 and 1958 than in the entire period between 1924 and 1951. The possibilities for cooperation between theatres and radio stations are unlimited. Some of our managers are proving this every day!

Whenever it is possible, we ask the distributors to include radio in their campaigns. And we make every effort to make it possible for you to buy this time on a local, personal basis so that you may secure that necessary plus cooperation from your stations.

In buying radio, it is important to slot your spots during peak listening hours -- early morning and late afternoon. The radio listening graph does a nose dive most evenings when the TV programs take over.

Many of our theatres do a fine job on radio -- whether they have a budget or not. The cooperation takes the form of contests with theatre tickets and merchandise as prizes.

Lots of theatres have daily "Man in the Street" broadcasts from in front of their theatre. In some spots, local exhibitors have banded together to sponsor "Movie Guide" programs. The doors of most disk jockeys are open to interviews with visiting personalities or the use of open-end, recorded interviews. Disk jockeys like movie tunes. The majority of today's movies have title tunes or sound-track music.

To get around to TV as a medium for movie merchandising, it is not the cure-all that some folks believe. It is extremely effective for certain types of movies -- ones with shock qualities that can be condensed into a 10-second ID. A former Loewman, Terry Turner, has had tremendous success with the medium. But Terry is cautious in the choice of product to be exploited. TV may sell tickets for I WAS A TEEN-AGE MONSTER -- but not for INN OF THE SIXTH HAPPINESS.

The pressbooks often feature accessories such as radio interview records. Make sure you take full advantage of these transcriptions.

When sending out releases pertaining to such events as personal appearances by stars, premieres and the like, make certain that the news editors of radio stations are serviced with copies.

National food advertisers have found that women radio commentators sell merchandise. Since we are primarily interested in the same market as food purveyors we should aim a good deal of our radio publicity in the direction of these commentators.

Don't limit your radio promotions to musicals. Deeja's are always on the search for material to relay to listeners. Extend an invitation to screenings or openings of big pictures or attractions which have an unusual theme.

Inexpensive gimmicks can produce hundreds of dollars worth of gratis plugs. ie-On Valentine's Day send out small heart shape candies along with a personalized Valentine from the star of your coming attraction. Pictures with foreign backgrounds also lend themselves to many cute radio promotional pieces.

Many times advertising agencies send incorrect instructions for the live announcement copy which follows transcribed announcements. Train your program managers to check with you before processing copy.

During the summer months, make sure that all of your theatre identification copy says -- Coming to COOL Loew's. Air-conditioning is an important asset, and one which should be properly merchandised.

III. Thou shalt get off thy high horse and quit believing that your theatre is the Radio City Music Hall and that excitement around the theatre or on the streets is undignified.

From experience, we have discovered that, often, the cloak of dignity is merely a coverup for laziness. We are not suggesting that theatres be turned into three-ring circuses, but they can assume an atmosphere of life and gaiety -- the very heart blood of showmanship.

Loew's operates fine theatres and the company has tried to keep them in top physical shape, investing fortunes in projection equipment, carpets, paint and soap. Many are loaded with polished walnut, star-studded ceilings and ornamental plaster. But, folks don't buy tickets to sit in the plushy seats and ogle the decorations. Their attendance is determined, largely, by what's on our screens. Sure, everything being equal, they may prefer our theatre to the one down the street, because ours is cleaner and brighter, but the show is the thing. Therefore, down to earth promotion effort in all forms -- advertising, publicity, and ballyhoo -- is essential to lure them to our showplaces. And, please, don't be afraid to be corny. There's really nothing new in exploitation -- just old ideas dusted off and given a new twist.

IV. Thou shalt act as a self-appointed ambassador for the industry.

Regardless of the attitudes of your competitors, every Loewman should act as a public relations man for the whole motion picture industry -- production, distribution, and exhibition. You should be active in a local service club and serve on civic committees. Being a part of these efforts will expose you to the leaders of industry, press, merchandising, finance and politics. Many people off this strata are infrequent moviegoers and sort of pride themselves on the fact. Amongst them, you should try to awaken an interest in the movies. Your statements should always be upbeat, as no one likes to be associated with a loser. Everything in our business is based on good contacts -- and the more the merrier!

Theatre managers who are active in civic groups are oftentimes able to arrest any activities which are harmful to our industry (taxes, censorship, etc.) by being active in civic groups.

Arrange for civic groups to take a tour through your theatre. By acquainting business leaders with the operation of your house, you will be in a better position to obtain their cooperation when explaining the problems of the industry when such important matters as tax relief programs are proposed for local legislation.

V. Thou shallst not regard children as noisome, bothersome little brats who would be better off at home squinting at TV.

These little so-and-sos can be your audience of tomorrow -- and, if you figure in being in this business for a long spell, it would be smart to figure out ways and means of getting them on your side. This is not easy these days. We have fewer and fewer family-type pictures on which we can pitch for the kid audience. But, there still are occasional films like "Tom Thumb," "White Wilderness," "Sinbad," in addition to reissued westerns, cartoons, and the like, around which to build special morning shows.

One of the most effective insurance policies for promoting future business is to have children get the 'movie habit'. This can be done by giving your Saturday morning (and holiday) shows the same sell treatment extended to your regular attractions. Treat these young patrons with the same courtesy you do your adult movie goers.

Also, do not forget that children are important patrons of our concession stands!

VI. Thou shallst have solid school and church contacts.

Speaking of young people, as we did in Loew Commandment V, many exhibitors have not scratched the surface in an effort to secure school cooperation. Maybe some years ago they received a rebuff from the schools and have shied away since. School cooperation is available in varying degrees -- depending upon the temper of the local school board, the superintendents and the principals.

School and church publications are one of the most important outlets for specialized publicity. These publications are carefully read and certainly should be given every consideration by you when you have an attraction which should be exposed to the scholastic or ecclesiastic press.

In New York, we have had hundreds of school parties for such attractions as TEN COMMANDMENTS, RIVER KWAI, 80 DAYS -- to mention a few recent ones. As mentioned in the New York section of this manual, we supply kits of material on certain films. Our high school editors mass interviews have been most successful.

VII. Thou shallst answer complaints in a conciliatory manner.

Don't avoid people who have a complaint in their systems. The soft answer can often make a new friend instead of an enemy. Your replies should be verbal whenever possible.

VIII. Thou shallst keep thy advertising within the bounds of good taste.

Loew's has never been a fast-buck operation. Had we been, it is likely we would have been out of business a long time ago. We are not suggesting that you become a Pollyanna who knuckles to the whims of groups of pressure groups and do-gooders. We do suggest that the Loew name does not go on any advertising that is obviously in bad taste.

There is an alarming trend towards salaciousness, sadism and sensationalism in motion picture advertising, despite the efforts of the MPA to keep it within bounds. Newspapers, in some cities, are being deluged with letters of criticism. Some states are considering censorship of both films and advertising.

Being on the ground, you should be aware of the temper of your community in this regard and be guided accordingly. If a producer ad comes through which you sincerely feel will cause repercussions, tone it down.

IX. Thou shallst give your advertising the care and attention that it deserves.

Advertising lineage costs money -- and it's costing more every year. Don't be slipshod in the handling of your ads. Be sure that you're giving the reader full information, underlining your coming attraction when possible, and fighting for the best possible position on the page.

And, be sure that you get, at least, your fair share of the editorial support available.

X. Thou shallst not hide away in thy office during peak hours.

The best public relations are personal relations. There's a hard core of moviegoers which has not been weaned away by television. They are your steady patrons. Keep them -- and, in addition, win new friends by being on the floor of your theatre and facing your public. It's human nature to do business in places where there is a warm personal feeling of welcome.

A GUIDE TO QUALITY THEATRE PROJECTION AND SOUND REPRODUCTION

This manual is prepared as an aid to help you in your theatre operation and to serve as a follow up of the instructions given you by the Projection Department concerning the projection and sound problems that can arise in your theatre. Inasmuch as the patron pays to see high quality projection and hear good sound reproduction, it is necessary that the managerial staffs of Loew's Theatres be aware of what constitutes good projection and what the projectionists' duties are in operating and maintaining the equipment in order to project the very finest possible image on the screen.

At the outset, please be assured that Loew's Theatres are provided with the finest in projection and sound equipment and it is one of the projectionists' duties to maintain this equipment.

The following projection items are a "must" if we expect to keep our patrons coming back to the theatre. Cleanliness of the booth and equipment is of paramount importance. The projectionist's daily routine should consist of a thorough cleaning of the entire film path of the projector, the magazine fire trap rollers, film gate and trap assembly, and all sprockets and pad rollers, to prevent scratching the film as it passes through the projector.

The oil in the Simplex XL projector should be drained out at least every three months and refilled with fresh oil.

The exciter lamp in the sound head should be checked for correct position and any discoloration. These lamps should be replaced if the filament is sagging or the inside of the lamp is blackened.

Also see that the operating side of the sound head is free of surplus oil, and that the sound lens is kept clean and free of oil.

The arc lamp mechanism should be kept clean daily by removing all carbon ash and accumulated particles from the burner mechanism. Carbon contacts should also be cleaned daily, so as to provide good electrical connection.

All arc lamps using mirrors should have the mirrors cleaned with Bon Ami and arc lamps using condensers should be kept clean. When badly pitted, they should be replaced.

KEEP LENSES CLEAN

The projector lenses should be very carefully and thoroughly cleaned with special lens tissue. If this is done daily, it is only necessary to breathe on the lens surface to create sufficient moisture and then wipe clean and dry with lens tissue. We cannot stress too strongly that these lenses are to be cleaned daily.

In the running of the show, it is absolutely necessary that the lenses be kept in optimum sharp picture focus at all times. This necessarily means that the projectionist must be at his projector while it is running so that he can correct any change in focus

that may be caused by a change in film thickness or when changing from color to black and white, or the normal lens drift that is caused by the thermal action of the arc lamp.

With the advent of large screen projection requiring higher levels of illumination and the use of shorter focal length lenses with their greater magnification factors, focusing difficulties created by buckling film have increased. To overcome this condition, the Projection Department has installed on the XL projectors, new curved film gates to help overcome this focusing problem which arises from having to use these very short focal length lenses for projecting wide angle pictures. Then there is the heat problem which causes breezing of the film as it passes through the aperture of the projector and the losses encountered with the use of the Anamorphic attachment in CinemaScope projection. This condition is definitely improved with the use of these new XL curved gates and have been a great help in assisting our projectionists to put on a better show.

The change in screen masking during the performance, made necessary by the advent of CinemaScope, is something that needs a great deal of co-operation and understanding among all concerned. Please understand that once the aperture plates have been filed by the Projection Department they are not again to be tampered with by any member of the projection crew, as any excess filing of these plates will cause a spill of light on the black masking.

The lens locating locking collars should not be changed, especially on the Anamorphic lens, for to do so will distort the shape of the picture on the screen.

The Projection Department has installed lens shifting devices on the projector heads. These lens shifting levers are to be used for any lateral adjustments necessary rather than attempt any shifting of the projector base, especially where a 3 or 5 point base is in use. However, on a super pedestal, there is a lateral adjustment built into the base which can be used if necessary. To do so with a 3 or 5 point pedestal will cause a change in alignment between the wide screen and the CinemaScope format.

The screen masking, both the header and side tabs, should always be adjusted to completely mask the picture, both in wide screen and CinemaScope. This calls for constant checking to see that the operating lines have not stretched so as to cause too much spill of the picture on the masking. Always do this first before calling the booth because, if it is the masking which is causing the trouble, the projectionists can compound the trouble by throwing everything out of adjustment in the booth in their attempt to adjust for something that has to be corrected on the stage.

CALL ALTEC FIRST

When any sound troubles arise and your projectionists are unable to clear it, always call Altec first, before calling the Projection Department, so that no time will be lost in the arrival of the Altec sound engineer in your theatre.

It is necessary for the manager or assistant to constantly judge the level of sound in the theatre, as the projectionists are not in a position to do so from the booth. They will set the sound at the normal house level and any changes from that level should be made on instructions from the manager or assistant.

It is very disturbing, and lessens the patrons' enjoyment of a picture, to have to strain to hear the dialogue of a picture over the noise of a houseful of children. This calls for a change in level to over-ride this condition. There are other times when, even at the normal house level, the sound can be too loud and will have to be lowered to take care of the number of patrons in a theatre at any given time. However, in musical pictures there are times when the presentation can be enhanced by raising the sound level one or two points in long musical passages and singing numbers, then returning the sound level to normal on the resumption of dialogue.

The manager's or assistant's own good judgment should play a part in the proper presentation of the picture. It should be understood, however, that sound is absorbed by people. Therefore the greater the audience, the higher the sound level will have to be.

In order to achieve good, clear white, even distribution of light on the screen, it is necessary for the projectionists to maintain the proper position of the positive carbon in relation to the mirror or condenser, whichever type of arc lamp is being used.

If the position of the positive carbon is too close to the mirror or condenser, the field of light on the screen will tend to be on the brownish side. If, on the other hand, it is too far away, the field of light will appear to be on the bluish side.

Also, for the brightest screen light possible, the arc must always be maintained at the recommended amperage, voltage, and proper arc gap.

Regarding the proper arc gap, for example, when using rheostats for ballast at 160 amperes, all switches on the rheostat should be in the closed position to obtain the voltage necessary for the proper arc gap at this amperage, instead of the amperage being obtained simply by closing the arc gap with only one or two of the switches on the rheostat being in the closed position, thereby overloading the rheostat and increasing the possibility of burning it out.

It is necessary to supply the projectionists with a fair amount of cleaning rags from time to time. This will do away with one of the common excuses they have for not keeping the equipment clean.

In order to help to maintain this high quality standard of projection, it is absolutely necessary for the manager or his assistant to constantly supervise the quality of projection and sound in the theatre. All theatre employees, ushers, etc. should be alerted to watch for any irregularities in sound or projection and immediately notify the Manager or Assistant Manager of same.

Following are some of the many defects that can happen in the projection of motion picture film and if any of them are ever observed on the screen in your theatre, they are to be immediately called to the attention of the projectionists on duty, or if necessary, to the Projection Department.

For example, consider Illustration No. 1. On our first gaze, the scene appears clear, well-defined, and evenly-illuminated. But now the same picture shows a distinct fuzzy appearance in the center, together with uneven illumination.

This lack of clarity in the center of the picture and the uneven illumination over the entire picture should be described clearly and carefully by the manager, or his assistants, to the projectionists, who from this description of the effect can determine the cause of the defect.

In this particular demonstration, the fuzzy appearance of certain of the characters in the foreground and other in the background, can be caused by one of several defects in the function of the equipment or film. The lens in the projector may not be in microscopic focus, a condition easily rectified by the projectionist. This would no doubt be the cause if the fuzziness continued over a period of time.

If this fuzziness continues intermittently, appearing to go out of focus and soon return to normal throughout the run of the film, it is possible that the print is buckled. Careful examination of the film by the projectionist will quickly determine whether this condition exists. And, if it does, a new print should be required from the Exchange.

On the other hand, if it is found that the film is normal, then the cause of this defect is no doubt due to lack of proper tension on the film in its travel through the film trap. This cause can be quickly eliminated by tightening the tension on the film shoes.

In case of flickering, or light intensity varying with great rapidity, the projectionist should ascertain whether the carbon arc is of proper length, or whether the exhaust blower is pulling too strongly on the arc. In the former, it may be that the arc feed motor is not properly feeding the carbons, and requires attention. In the latter case, the exhaust blower pulling too strongly in the lamps - an adjustment of the smoke stack damper in the lamphouse will reduce the blower suction.

PICTURE OUT OF FRAME

Illustration No. 2 reveals a mis-frame.

We have demonstrated the various conditions of mis-frame --- the effect is not always caused by the carelessness of the projectionist, particularly on the first show of the opening day of the film, but may be the result of a misplaced splice made by another theatre which had escaped detection by film exchange examiners. After the first run of the film, mis-frames can occur by the projectionist not threading properly, or in the process of handling the film, tearing a sprocket-hole. Calling the projec-



Illustration No. 1
FUZZINESS

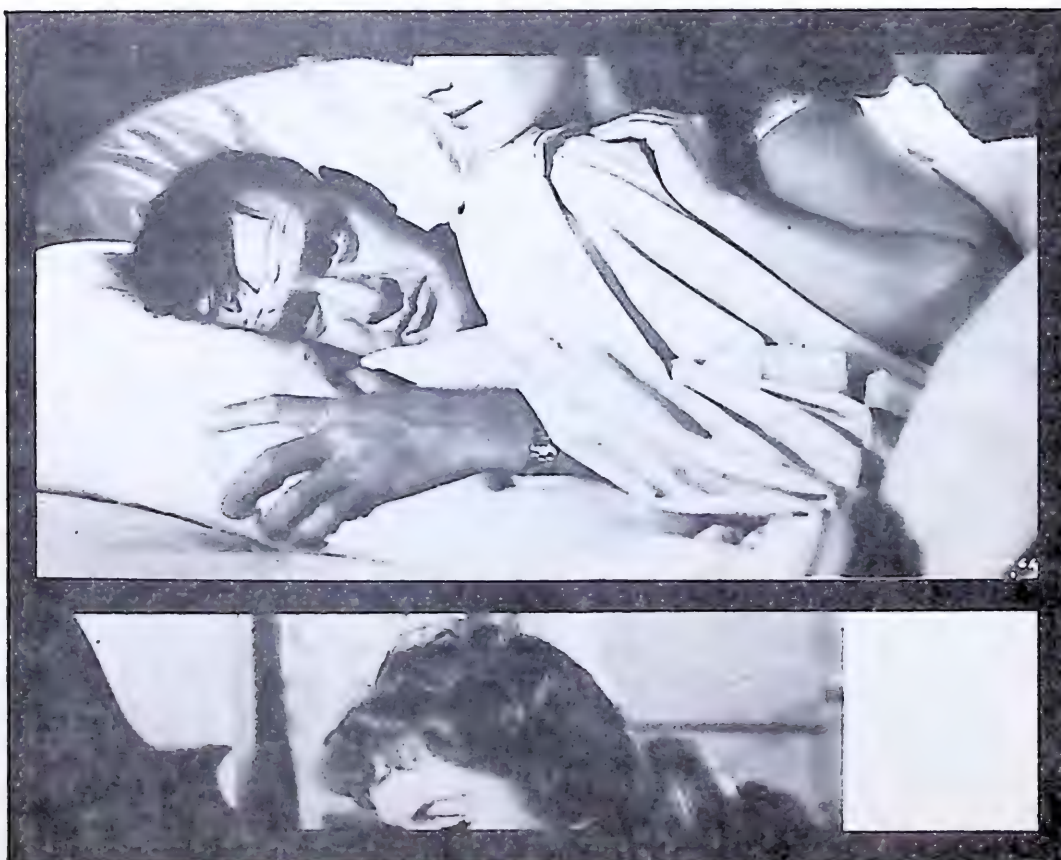


Illustration No. 2
MISFRAME

tionist's attention to this condition should immediately eliminate it, as the projector is properly equipped with the necessary machinery to re-frame the picture on the theatre's screen.

SOUND TRACK SCREENED

In Illustration No. 3, we have a picture condition caused by the aperture on the projector not being positively seated. There are times between reels when the projectionist finds it necessary to slip out this aperture for cleaning and sometimes he does not push it back to its extreme limits. This is the common cause of exposure of the sound track on the screen.

At rare intervals, however, it may be the result of a faulty print, especially if the picture is foreign-made, because sometimes the positive print is inaccurately positioned in the printer when copies are produced from the negative. Also, if the aperture on the camera employed to photograph the picture was under the size of the standard American-made cameras, the same appearance of the sound track on the screen will result.

OUT OF FOCUS DUE TO OIL ON LENS

Another common cause of poor picture focus is due to oil on the lens. This is easily remedied by the projectionist. Though in focus, a dirty or oily lens will cause the picture to take on a fuzzy, spotty appearance and will introduce a halo or double image on all objects in the picture. Naturally, this condition can be corrected by cleaning the lens with proper materials to remove the oil.

TRAVEL GHOST

If white or bright objects in the picture appear to have elongated tails of light extending from the bottom downward, or from the top in an upward direction, with a slight tendency to flicker, the condition known as travel ghost is prevalent.

(See Illustration No. 4)

This condition is caused by improper timing of the revolving shutter and can be corrected by the projectionists, as the projector is equipped with the necessary device to eliminate this condition at once.

Although this defect is more noticeable when titles are projected, it will also cause the picture to have a fuzzy appearance. Due to the distance from booth to screen, this defect cannot always be detected by the projectionist, nor from the standee rail in the orchestra. Therefore, it is necessary for the manager, or his assistants to occasionally check his picture from the first row of the orchestra in order to ascertain whether or not this condition exists.

UNUSUAL VERTICAL OR HORIZONTAL MOVEMENT OF THE FILM

VERTICAL JUMP

One more common defect in projection is a jumping film. This trouble



Illustration #3: "Sound Track Screened"



Illustration #4: "Travel Ghost"



is often occasioned by the fact that the film's perforations have been badly damaged, or that the film is "green," causing emulsion to deposit on tension shoes and harden.

Other causes of jumping include: improper tension at the film gate, worn tension springs, improper closing of the gate, and faulty threading.

KEYSTONE

In the greater percentage of theatres, the projection equipment is necessarily located in the upper portion of the auditorium, which is unfortunate, as it creates an optical defect on the screen known as the "keystone" effect. A careful inspection of the projected light on the screen, either with, or without, film will reveal the fact that the light appears to spread more at the bottom of the picture than it does at the top although, to the audience, the picture looks perfectly rectangular.

(See Illustration No. 5)

A "keystone" is occasioned by the fact that tilting the projector in a downward position tends to bring the top portion of the lens closer to the screen than the bottom of the lens, thus causing the top portion of the picture to be narrower than the bottom.

Projector parts that require periodical replacement include condensers, which gradually become pitted from copper and carbon deposits on the surface and must be either replaced or resurfaced.

The carbon-holding jaws, both positive and negative, subjected to the very high temperature of the lamphouse all day, deteriorate eventually despite constant cleaning, to the point where they no longer grip the carbons, thus affording poor electrical contact and sometimes allowing the carbons to fall out of place, causing an interruption to the performance.

Other parts to be replaced in time include the tension shoes, sprockets, takeup chains, tension springs, lamphouse gears, motor brushes, motor generator brushes and springs, starter contact fingers, and minor items for the projector, lamps and motor generators.

The motor generator is watched for arcing and ridging of the commutator. Such a condition should be reported by the projectionist to the manager, who should call the Projection Department at once.

Miscellaneous consumable accessories include oil, film cement, cleaning fluids and cleaning cloths, and other items easily checked for abnormal consumption.

If, in the considered opinion of the manager, the quantity of supplies or replacement parts is in excess of what he feels is normal, he should communicate with the Projection Department for assistance in clarifying the matter.

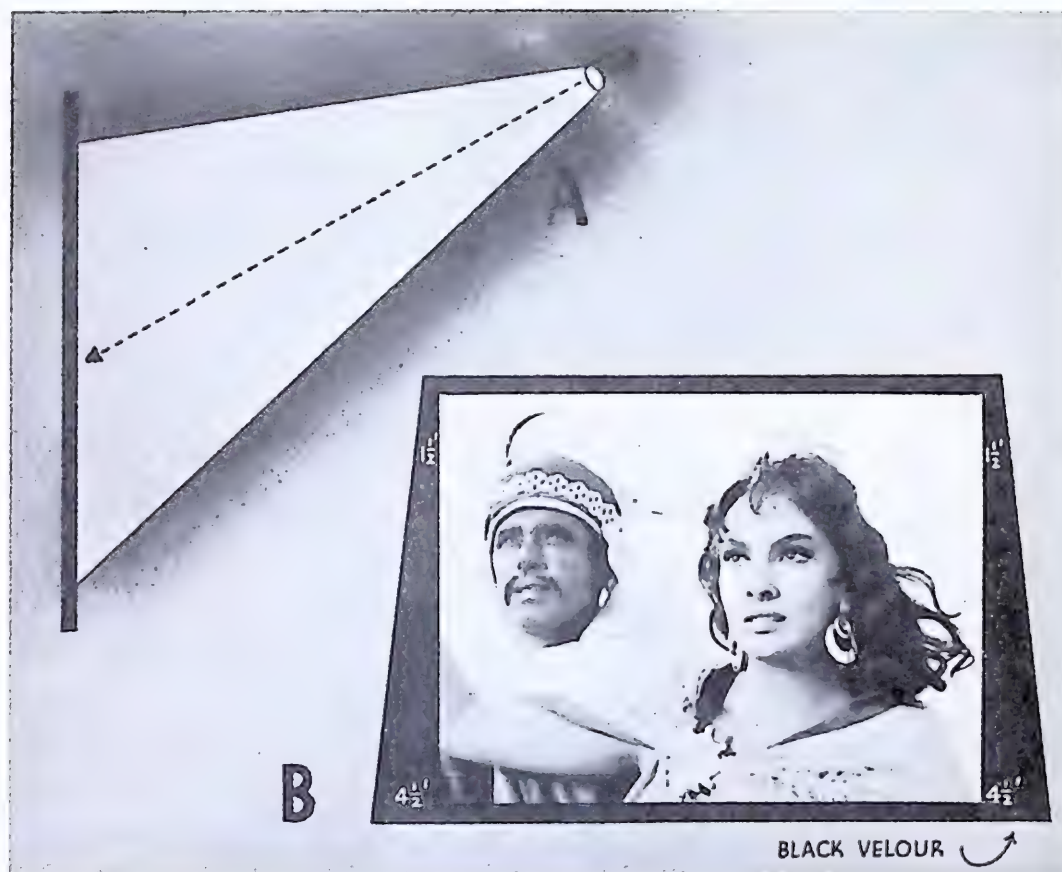


Illustration #5: "Keystone Effect"

The manager and his assistants should make periodical visits to the projection booth to check on the cleanliness and good house-keeping of the room and the equipment, the amount of spare parts and equipment on hand, and to see that the proper crew is on duty.

YOUR SOUND REPRODUCTION

It must also be considered that a great number of people do not have normal hearing, therefore it is desirable to have the volume slightly on the loud, rather than the soft side. But never blasting.

Regardless of the acoustical condition of your theatre, with the sound equipment operating normally, there is only one unit that controls the volume of sound required -- that is the number of people seated in the auditorium.

Every person seated in your theatre represents so many units of absorption, therefore the greater the number of people, the more absorption, thereby necessitating more volume. The manager and his assistants must at all times be cognizant of the number of patrons in the theatre and listen to the sound in order to ascertain whether sufficient volume is being reproduced. It is only common sense that a 25 percent audience will not require as much volume as 50, 75 or 100 percent.

We have found numerous cases where, at the opening of the theatre, with a light audience, the volume had been set at 7, and was never changed throughout the day even though the audience increased at different periods until the crux business hours at which time the theatre contained a 90 percent audience - the volume, at this time, should have been 9.

This condition has also been in reverse - a practically empty house opened with volume at 9 and ran all day on that setting, to closing.

It should definitely be the manager's and assistants' responsibility, at all times, to assume full control of the auditorium sound volume, by instructing the projectionist as to the proper volume control setting desired to maintain the most comfortable and natural sound rendition. It is a physical impossibility for the projectionist, in the high and distant projection room, to judge with any degree of accuracy the size of the audience in the theatre at any given time; nor is it possible for the projectionist to know whether the sound is of sufficient volume for comfortable and even distribution throughout the entire theatre. It is for this reason that the matter of volume control cannot be left to the judgment of the projectionist, and must, therefore, become the manager's, or his assistants' sole responsibility.

Since we have discussed volume in a general way, let us now look into other causes affecting volume changes.

A sudden change of sound volume in your theatre may be occasioned by one of several things, including any defect or maladjustment of the exciter lamp, or its associated circuits, which will immediately tend to change the volume of the running projector. Also in this category are improper exciter lamp adjustment; a change in exciter lamp intensity due to aging of the lamp; exciter lamp power supply

varying due to incoming power service variations, or defective tungar rectification equipment. An exciter lamp which has been in use beyond its rated useful life tends to blacken from carbon deposits, coating the inside of the glass and reducing the intensity of illumination. It is recommended that such lamps be replaced in an early stage of such a blackened condition.

Lubricating oil seepage into any portion of the sound reproducer optical system such as the lens assembly, the sound lens slit, or prism assembly, will serve to impair the efficiency of the entire sound optical system and thus reduce volume at the horns.

If this oil is on the outer surfaces, it can easily be removed by the projectionist, but if it has reached the inner surfaces at the optical system, such units so affected must be replaced. Units of this equipment are carried in our stock for such emergencies.

In the event any of the component portions of the sound optical system appear out of adjustment, also causing changes in sound volume, notification to the sound servicing company will effect an immediate remedy.

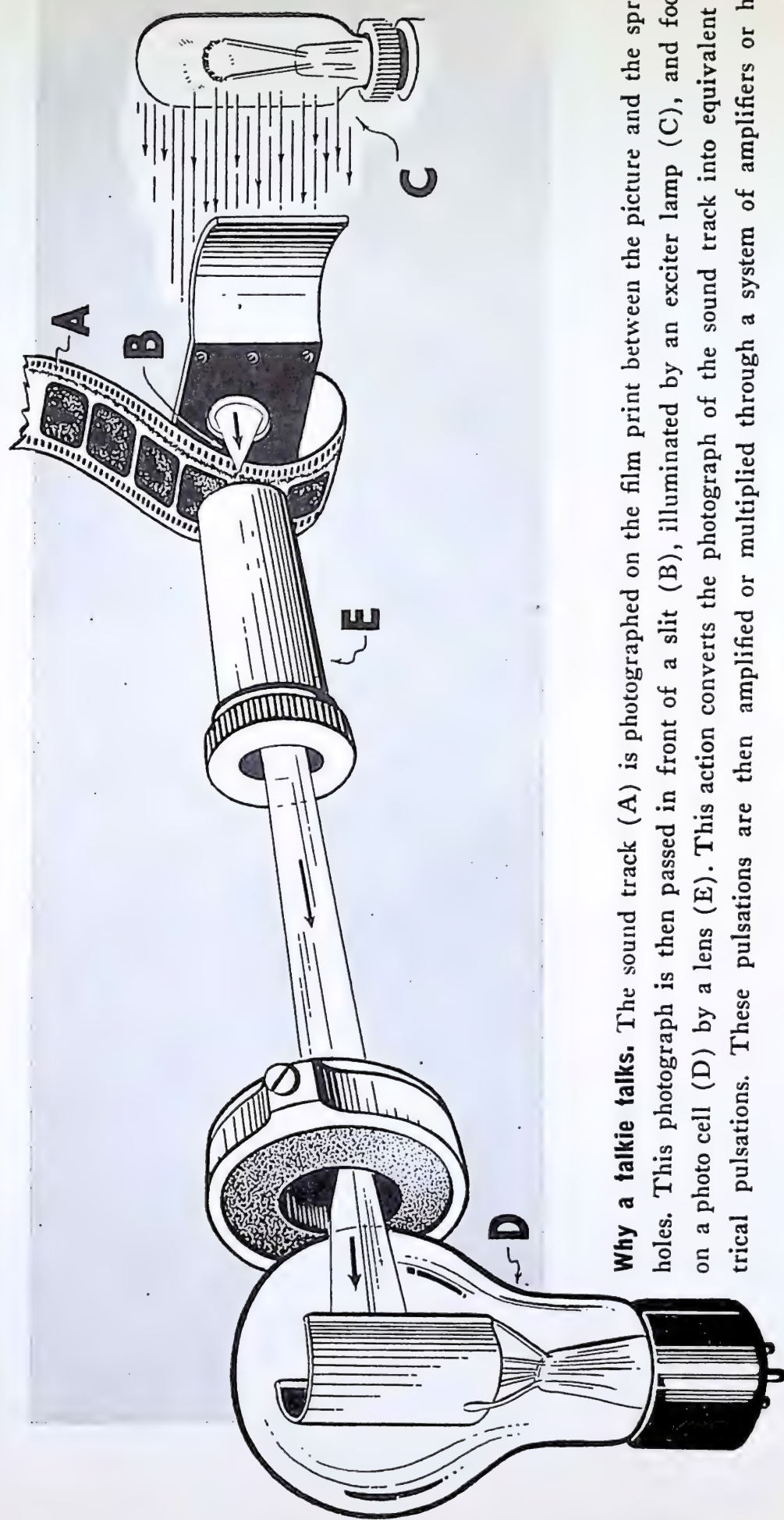
Photo cells which have outlived their usefulness, or improperly adjusted photo cell voltage, or any factor which contributes to a variation of voltage will also create a change in sound volume.

Among the myriad causes of changes in sound volume (any of which are beyond the control of the projectionist), might be listed worn or defective switch contacts; deteriorated wiring and terminal connections on volume control equipment; old or defective vacuum tubes; and failure of the more intricate component parts of the amplifiers, such as filters, condensers, resistors, transformers and associated controls.

Perhaps the most common defect of sound volume changes, however, is occasioned by variations or a drop in the source of incoming electric service, or excessive loads on the building service. This will naturally effect the voltage supply to the entire sound reproducing system, even to the extent of affecting the speed of the projector motors, with a resultant change of sound pitch.

Certain conditions of sound volume change are also attributable to defects and mishaps of the horn system, and high and low frequency units, as for instance, rupture of one of the high frequency or low frequency unit voice coils. In order to locate and rectify this condition, it is necessary for the sound service engineer to make tests of each individual loudspeaker unit to determine which one is not functioning. This can be accomplished during the run of the performance.

Theatres with stage shows, which necessitate the moving of the horn system off stage:- it may be that in re-positioning the horn truck or dolly, the horns might not be placed exactly into their original position. This will cause a diminishing of sound volume in certain portions of the theatre and an apparent increase of volume in other portions.



Why a talkie talks. The sound track (A) is photographed on the film print between the picture and the sprocket holes. This photograph is then passed in front of a slit (B), illuminated by an exciter lamp (C), and focused on a photo cell (D) by a lens (E). This action converts the photograph of the sound track into equivalent electrical pulsations. These pulsations are then amplified or multiplied through a system of amplifiers or horns.

NOISE AND DISTORTION

Some of the commonest causes of noise and distortion in sound reproduction are occasioned by various film conditions or projector sound equipment mis-alignments. For instance, one type of sound distortion is created by blemishes in the sound track emulsion, such as pin holes, scratches, foreign particles and emulsion cracks. As previously stated, this condition can only be corrected by acquiring a good print.

Several of the mis-alignment effects which are heard in sound, can best be described as a "wow" which creates the effect of a waving, tonal wail of a siren, and is normally caused by lack of pressure on the film passing through the sound head. Calling the projectionist's attention to this distortion will serve to rectify this condition.

Another unusual sound distortion emanating from the horns is technically called "flutter" which can best be described as a rapid, wobbling effect. Flutter tends to prolong the reproduced sound and is particularly noticeable on individual piano notes, as well as on all other musical instruments. Some of the causes of this effect are tight guide roller, tight light gate tension, excessive film loop, hooked sprockets causing back lash in film movement, jerky film takeup adjustment, or a sticking film pad roller or idler.

Another more mechanical type of "flutter" sound is caused by an aged exciter lamp which has outlived its usefulness.

CRACKLING

Perhaps the most common distortion occurring in sound reproduction is a crackling sound, which can be likened to crunching paper effect and can be introduced by several abnormal mechanical conditions. For instance, loose elements in photo cells or vacuum tubes, poor or corroded socket connections, loose wiring or terminal connections. In the same category would be the normal deterioration of resistors, condensers, contacts or open circuits in volume controls or change-over switches -- these, of course, would be subject to more thorough investigation and repairing than the projectionists are normally equipped to handle.

If every effort made by the projectionist and the service engineer to locate the source of the crackling distortion noise meets with no success, one may look for and expect cracked diaphragms in one or more of the high or low frequency loud-speaker units in the horn system behind the screen.

MICROPHONIC TUBE

A microphonic tube in sound reproduction is recognized by intermittent or continuous bell tones.

This is not an uncommon condition and is caused by filament and plate vibration adding vibration of the glass covering of the tube to the amplifier output circuits, thereby changing the tube from its intended function to that of an undesirable microphone. Defects of this nature in vacuum tubes are due to (a) the tube has passed its normal life; (b) faulty manufacture. When tubes are received from the supplier containing this defect NOTIFY THE PROJECTION DEPARTMENT.

GEAR AND SOUND HEAD NOISE

There are times when a mechanical noise is reproduced through the sound system which is not a part of the original recording.

This defect is caused by improper positioning of new exciter lamps when they must be replaced. On calling this to the attention of the projectionist, this condition can readily be rectified.

SPROCKET HOLE NOISE

There are times when such sounds as the put-put of a motor boat will be heard. This noise is reproduced due to the sprocket holes of the film passing in front of the sound track optical system and is caused by improper adjustment of the film guide rollers of the sound head. This can be adjusted immediately upon notification to the projectionist.

EXTRANEIOUS NOISE

A seasonal noise which can appear as distortion in the reproduced sound may be occasioned by vibrations, transmitted by machinery, generating a mechanical vibration which may be misunderstood as emanating from the horn system. For example, starting up the theatre air-conditioning system or fans can generate a sound which was not apparent prior to the starting of this machinery.

LOSS OF SOUND

Among the most common causes of loss of sound are power failures, equipment burn-out, projector motor failures, switch failures, the stripping of mechanisms and sound head gears, and individual circuit fuse blowing. It should be very readily apparent that a thorough familiarity of the location of all power fuses by all projectionists, as well as the manager, and in a good many cases the house electrician, should be the general prerequisite of good maintenance practice. Therefore, when power failures occur within the theatre, the minimum of time would be consumed in replacing burnt out fuses. In the matter of equipment burn-out, a great many circuits in the sound equipment are of such a delicate nature that it often is necessary to make extensive tests with the proper instruments to determine the exact seat of the trouble.

In the case of burned-out tubes, it very rarely requires more than a minute or two for the projectionist to locate and replace such a defective tube. Motor failure, however, is of a more complex nature, particularly when the motor actually burns out, as this may require

completely replacing a motor -- and cannot be accomplished in seconds of time.

IN CASE OF BREAKDOWN

The stripping of gears is also a serious breakdown and sometimes may require considerable time to properly replace and re-align. Switch failure may, or may not be, of a serious nature. Some switches may be of such a type that the projectionist can short circuit them out of service without seriously impairing the proper operation of the equipment. Other switches, particularly the change-over switch, volume controls, etc. may require a little longer time to disassemble, adjust, clean and replace.

Of course, in the matter of a serious breakdown, which may entail hours of work to rectify, it may be necessary, in some instances, for the manager to improvise his show in order to satisfy patrons in the audience. In the event of a serious breakdown on one machine, it, of course, will become necessary to operate the show on the other machine, if only two projectors are used by the theatre. This will necessitate a fifteen or twenty-second wait between reels. If the audience becomes impatient, we feel that a brief explanation by the manager from the stage will restore their patience and good nature.

Cleanliness, of course, is absolutely the first consideration for good sound reproduction, for one of the commonest causes of distorted sound is dirt collecting at the slit of the optical system and distorting the illumination being transmitted through the sound track to the photo cell. This dirt may accumulate through no fault or negligence on the part of the projectionist, as it may be deposited by air currents wafting ordinary dust, and particularly carbon dust, throughout the projection room.

A green print, that is to say, a brand new print, which has not been processed, may deposit infinitesimal specks of emulsion at the slit and also interfere with the correct reproduction.

As in the maintenance of the projection machine, the manager should familiarize himself with the projection room spare stock and the correct quantity of replacement parts for immediately servicing minor defects in sound reproduction equipment. This will, of course, include such miscellaneous consumable items as fuses, vacuum tubes, gears, lubricating oils and greases, exciter lamps, photo cells, indicating pilot and framing lamps, ballast lamps, tungar bulbs and rectifier tubes, etc.

If there is any doubt in the mind of the management as to the required quantity of spare sound accessories and supplies that are required for the proper maintenance of normal sound, the Projection Department should be contacted immediately for proper guidance.

In the management's periodical visits to the projection room, attention should be paid to the good housekeeping feature of the sound equipment, as well as the projection equipment.

One of the commonest misconceptions of proper reproduction of sound is that music appears to be of a much higher volume than dialogue. This, perhaps, would be a good place to point out the fact that this is exactly the way the sound has been recorded, particularly in musical pictures.

MAGNETIC SOUND

A new 4 channel magnetic stereophonic sound system has been added to the standard optical sound system consisting of 3 sound channels on the stage for greater realism in placement of sound and dynamic range, in addition to a 4th channel in the auditorium for sound effects.

The film containing these 4 separate sound tracks is run through a separate magnetic reproducer located on the top of the projector and is known in the trade as a "penthouse reproducer," the reason being that the optical sound reproducer is located beneath the projector head.

Because these two separate sound systems are quite often used interchangeably on a mixed film program containing both magnetic and optical sound tracks, great care must be exercised by the projectionists in order that the proper system switches are thrown when going from magnetic to optical product or vice versa. If this function is not carried out properly, there will be a loss of sound in the theatre until the proper switches are thrown.

HOT PRINTS

Sometimes, in a musical extravaganza, you may feel that accent has been placed on volume and you are probably right, as in this type of picture the studio may have furnished you with a "hot print," or what is more commonly known as a "high range print." When the studios release this type of print for playdates in the theatres, the Projection Department is in possession of information on the proper treatment of this print in the matter of setting the volume. It has been the practice of the Projection Department in the past, when such prints are released, to forward such information to the theatres in the form of a special bulletin.

ELECTRICITY-SOURCE OF ENERGY

Electricity is the sole source of energy for all theatre equipment, therefore, it is extremely important that the flow of current to all points in your theatre, where required, be uninterrupted at all times.

We believe the first important step in controlling the supply of current is that the manager, his assistants, the house electrician (if any) and certain other theatre personnel should be familiar with the location of all points of service from the main house switch (which is usually fed from the power supply company's vault in the street) to each and every switch panel and fuse point.

The only practical method of keeping the theatre personnel familiar with the location of all points of service is to have a chart showing all points of electric service supply. This chart should show the switches and fuses, indicating the equipment each switch and fuse serves.

A true copy of this chart should be posted in various sections of the theatre, such as the Manager's office, projection booth, stage switchboard, boiler room, and other points that may be deemed necessary for greater protection.

Unfortunately, a standard chart will not cover all theatres, due to different equipment and to various locations of the points of supply. Therefore, it is necessary that each theatre make an individual chart to meet its particular condition.

All switches and points of contact must be kept clean and tight. Dirty switches and loose connections interfere with the flow of current, thereby affecting the operation of your equipment.

All fuses, bus bars, switches, and connections carry current and are subject to heat, therefore, unless they are kept clean, a fire can be caused.

Certain fuses should not be continued in use until they burn out. Fuses servicing the following equipment should be replaced at least once a year and the old fuses discarded: House main, motor generator, main to booth, sound line to booth (if on a separate circuit), all fuses in the booth servicing the sound and projection equipment, and all other fuses servicing high-load starting motors, heavy lighting circuits, including all circuits which service safety equipment.

The cost of replacing these fuses once a year is practically nil when you take into consideration the boxoffice loss which might result from interruption of performance caused by a blown fuse.

Many people do not realize the actual function of a fuse, and many believe that once a new fuse is installed, it remains new until blown. The real function of a fuse is "safety." It serves to protect the circuit's wire and in the event of a high surge of current the fuse will blow. There are times, and very often, too, that a fuse will blow out when the normal amount of current is applied. This is due to weakness of the inner elements caused by long usage. From the first day a fuse is put into service, it starts to deteriorate each time the starting current load passes through it. The action of the inner elements is similar to that of an auto spring -- when a car hits a bump the spring contracts, then expands, then returns to normal. It is actually a bending process and it is this action that gradually weakens the fuse.

Too much stress cannot be placed upon the importance of properly maintaining the items we have just discussed.

FIRE PRECAUTIONS

The projection booth is equipped with ample fire extinguishers. It is the duty of the manager and his assistants to see that these extinguishers are kept filled at all times.

The projection booth port openings are equipped with fused drop-shutters and will drop automatically in case heat from fire reaches the fuses, or they can be dropped manually. These shutters should be checked regularly by the manager or his assistants, in order to ascertain if they are in working order at all times because, should a film fire occur, it would be extremely important that these shutters close, thus keeping the audience unaware that a fire exists.

All exhaust fans in the booth proper must be kept in A-1 condition at all times, as they are important in removing the smoke from any fire.

SMOKING IN BOOTH

Smoking in the booth or rewind room is prohibited at all times. Therefore, the manager and his assistants, in their daily, periodical visits to the booth, must check carefully to see that this law is not being violated. In the event that any of the booth personnel is found smoking, this should be brought to the attention of the Projection Department, where necessary action will be taken.

CONDITION OF FILM IS IMPORTANT

The condition of film is extremely important. Broken sprocket-holes, poor splices or torn edges will not permit the film to run through the projector smoothly and can cause a fire.

Our only film fire since 1932 was caused by a very bad print sent to one of our theatres by an exchange. The print certainly had not been inspected prior to being shipped, for the sprocket-holes in one complete reel were totally destroyed. As it arrived at our theatre too late to be inspected by the projectionists, it was necessary to thread this film into the projector and start the first show. After a few feet into the reel, the broken sprockets appeared, thereby tearing the film further and jamming it in the mechanism, thus causing the film to take fire. The entire reel was destroyed. Quick-thinking and fast action by the projection crew prevented what could have become a panic. These men handled the situation so well that not a single person in the audience knew what had occurred. The fire was extinguished quickly and the performance resumed. We have commended this crew for their excellent work. And the manager and his staff also deserve commendation.

Watch your prints. See that the projectionists make out a Film Report on all new shows. Mail these reports to the Projection Department immediately upon receipt. Any film sent to your theatre badly scratched or torn should be brought to the attention of the proper department at once.

LOEW'S MANAGERAL TRAINING COURSE

R E A L E S T A T E

BY

CHARLES BEIGEL

LOEW'S REAL ESTATE DEPARTMENT

CLASSIFICATION OF REAL ESTATE

Real Estate business generally consists of the following classification:

Buying
Selling
Leasing
Mortgaging
Appraisal and
Managing

I believe the last classification - Managing - is really the backbone of the business, by virtue of the fact that good management produces maximum income and this income is what really decides property values. Since management is what really concerns us most, I think we should limit this discussion to that study.

IMPORTANCE OF LOCATION AND MANAGEMENT

Location

You as theatre managers are truly Real Estate owners managing your own properties. The building in which your theatre is located was built primarily for theatre purposes, and in most cases in populous or what is known as key neighborhoods. The planning of a theatre with its lobby, auditorium and exits invariably makes it necessary that more land be acquired than is actually needed for the construction of the theatre. The theatre planners, as far as they can, try to have this excess so situated that by improving it with stores and offices the commercial portion will be of the greatest possible value.

Management

However, since the primary need for the property is its use as a theatre, the entire financial burden of the Real Estate and Construction is charged against the theatre operation. It is my job and yours to make this commercial portion produce the maximum amounts in rents so that by deducting this rent income from the total charge against your property, the theatre operating cost is correspondingly lessened.

(cont'd.)

- (1) Try and keep abreast of rental values in your neighborhood. When new deals are made, try and get the terms of the deal -- such as the size of store...the rent...the length of lease...etc. This will be of great help to me in setting our rents so that we do not undersell or lose tenants because we are too high.
- (2) Try and keep in touch with conditions along the street. If things are booming, we may want to increase our rents. If things are lagging, it may be best for us to play along with tenants temporarily weak and keep our property filled.
- (3) The appearance of our stores adds to the attraction of your theatre lobby. If a tenant becomes lax in keeping up the appearance of his show window or store front, try and help him to improve it with constructive criticism. We at the office try to control store signs so that they are in keeping with our marquee and lobby. Help us watch this an report temporary or makeshift signs.

Our leases provide that the store tenant keep his sidewalk clean. Should he fail, try and bring him in line in a friendly manner.

Should a store become vacant which might be true in spite of us all, try and make it attractive to a prospective tenant by keeping it trim and neat. There is often a tendency, when a store becomes vacant, to step in and use it as a carpenter shop or sign shop. This is not conducive to the leasing of the store.

- (4) In line with the publicity campaigns conducted by your theatre, you are often apt to make tie-ups with merchants in the neighborhood. I think it wise, wherever possible, to favor the tenant in our building who might be carrying the merchandise in question.
- (5) Offices and lofts are also in need of your constant supervision. We prefer, of course, to have tenants in a decent line of business...such as lawyers, doctors, realtors and insurance agencies. As a general rule, these people have a choice of buildings in which to locate. What we can both do is to make our floors and lofts more attractive and inviting by keeping them clean and bright, and occupied by tenants who are not of questionable nature and who do not cast an unfavorable reflection on our address.
- (6) When vacancies do occur, you will often have inquiries from the public pertaining to a lease. Our office will acquaint you with the rentals and other terms required so that you can be helpful in making a lease. But, wherever

(cont'd)

possible, we prefer that you phone the office and acquaint us with the inquiry together with the person's name, address and telephone number so that we can follow it through.

- (7) When a vacancy occurs, the Real Estate Department will immediately place on the vacant premises a "For Rent" sign. These signs are usually kept on the theatre property and will be put up at once. If an office is vacated a proper "For Rent" sign will be placed on or near the entrance of the building.

(8) RENTAL APPLICATION

You have a supply of rental applications in your theatre. When a prospective tenant inquires for the space, during the interview you should fill out the form in duplicate, please put down all the necessary information, and while you are discussing the rental, call the Real Estate Department so an appointment can be made to carry on the interview. If you have the proper rental for the space, try and get a deposit to hold on to the prospect until the Real Estate Department finalizes the deal. The form for this is Illustration #1.

- (9) The financial condition of real estate has undergone a great change today. The real estate tax structure has increased better than 50% in the last ten (10) years and there is no ceiling as to where it can go. Consequently, in order to protect our income we must bear in mind that it is important for us to get graduated rentals on all leases over one (1) year. It is also important for us to obtain percentage leases. Consequently, the help of the Real Estate Department should be called on, where tenants for vacant premises inquire for leases longer than one (1) year.

- (10) Every theatre has a rent book which gives the information on each tenant in that property. This book gives all the pertinent data on the tenants lease, and should be kept up to date at all times. It should be available for the inspection of the Divisional Managers and key personnel from the Home Office. This form is Illustration #2.

(11) COLLECTION OF RENTS

On the first day of each month you will receive from the Accounting Department the rent slips for each tenant. It will specify the monthly rental, electric charges, water charges and any other payments to be made under the lease. If the tenant is in arrears for any previous rent, it will show. You will deliver to each tenant their respective rent bill and you will keep the duplicate. When same is paid, you enter this in your rent book, and you handle the deposit in your regular accounting manner. The rent bill is Illustration #3.

RENTAL APPLICATION

Theatre..... Date.....
Space Applied For.....
Intended Use of Premises.....
Term Desired.....
Rent Per Month.....1.
Security on Lease.....
Applicant.....
Address.....
Reference.....
Deposit Received.....

THIS IS NOT A LEASE. ALL TERMS SUBJECT TO WRITTEN APPROVAL
OF HOME OFFICE

..... Applicant

ILLUSTRATION #1.



It is of the utmost importance to keep the tenant from falling into arrears. Consequently, we try to have all rents in by the 10th of the month and if not it is your job to keep after the tenant until it is in. If by the 25th of the month the rent has not been collected, you must advise the Real Estate Department, with explanations and we will lend our aid to collect same. Never let a month go by without informing us, this is very important.

(12) PERCENTAGE LEASES

In your theatre you might have a tenant on a percentage lease. This means he pays us a percentage of his gross volume. He is required by his lease to send us C.P.A. statements of each months business and depending on his lease, we then bill him if his average is above his minimum rent, i.e., if a tenant has a lease of \$500. per month against 6% of his gross, and usually this is computed on a three (3) months basis, his rent for the three (3) months would be \$1500. His volume of business each month was at the rate of \$12000; three times that would be \$36,000, his percentage is 6%, that would come to \$1800. he would then owe us the difference, which in this case would be an additional \$300. When we bill him, you will be advised, so collection can be made for the additional money.

- (13) A list of your vacancies should be posted along with the size and price of the store or office and the keys should be kept handy at all times. If possible, a light should be installed in all vacant space.

MECHANICAL & MAINTENANCE

MECHANICAL OPERATION AND MAINTENANCE OF THEATRES

by
HARRY MOSKOWITZ
Loew's Construction and
Engineering Department
* * * * *

GENERAL OUTLINE OF TOPICS TO BE DISCUSSED

This section of the Managerial Course will deal largely with the various phases of the physical layout of a theatre, the results to be obtained, and the maintenance of mechanical equipment.

A theatre is nothing more than a building built for special occupancy and, as you all know, a building consists of the enclosure shell, the interior embellishments, and the mechanical equipment.

Naturally, to construct a building, proper plans must be made and these plans should provide, among other things, the housing of all mechanical equipment. Unfortunately, several of our theatres were built prior to the requirements of some of the finer developments of the present day mechanical equipment.

Therefore, it was necessary, in some cases, where no provisions had been originally made in the planning of the building, to squeeze in our mechanical equipment and, when we say squeeze, we know a few jobs where we actually squeezed this equipment in, and we assure you that this was done reluctantly, but we had no alternative.

The mechanical equipment of a theatre in general consists of:

AIR CONDITIONING
PLUMBING AND DRAINAGE
SPRINKLER
STANDPIPES

Our first subject will be air conditioning.

The expression AIR CONDITIONING has been misused. Air-conditioning is exactly what the term implies, that is, the conditioning of air. It is necessary for all seasons, heating in the winter and cooling in the summer.

All theatres have been provided with a heating plant and in some cases fans for movement of air. The more recently-built theatres have been equipped with complete air conditioning plants which provide a complete cycle including ventilation, heating and refrigeration.

In a few of the theatres where summer air conditioning was installed some years ago, the cycle is not complete, because the heating plant had not been tied in with the ventilating system and, therefore, the heating is a separate system. In such cases revisions are being considered and, before long, all the theatres

will be altered so that the entire air conditioning system will act as a complete cycle.

Further, in some of the older theatres, there is some equipment such as radiators and old fans which are not used. This equipment was installed with the original construction and since the installation of more modern equipment, this old equipment has become obsolete and, as a result, not used.

OPERATION AND MAINTENANCE OF AIR-CONDITIONING EQUIPMENT

Now to study the operation and maintenance of the Air Conditioning equipment. This equipment provides the maintenance of controlled temperature and humidity.

An air conditioning plant consists of three major parts:

- (1). ~~Ventilation~~ - is the distribution of the air throughout the theatre by the means of ducts and blowers.
- (2). Heating - consists of the medium of heating the air which is to be distributed.
- (3). Refrigeration - consists of the medium for the cooling of the air to be distributed.

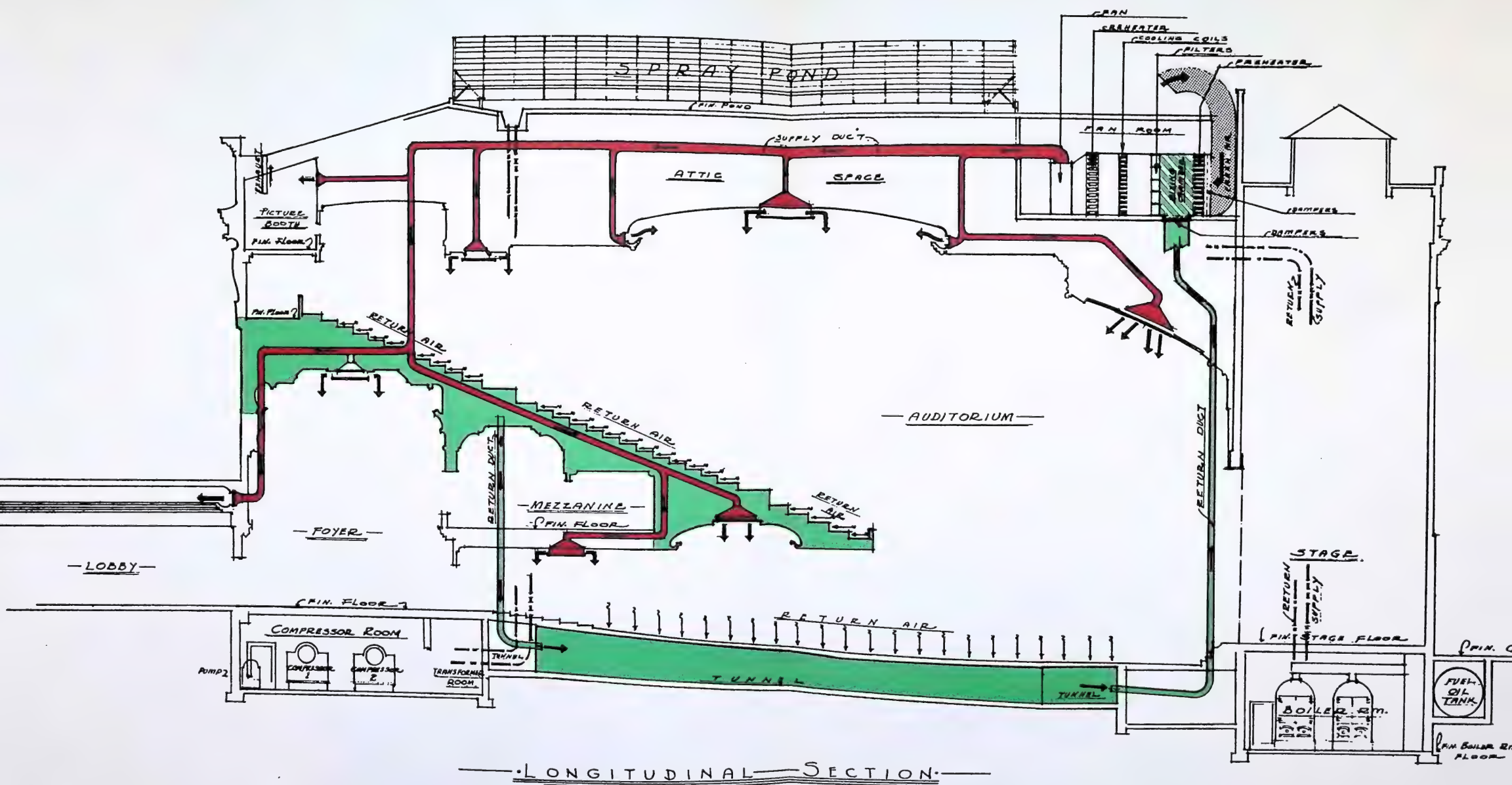
These major parts have been listed in the rotation in which we will study them.

The most important part of an air conditioning system is the ventilation, for if we do not have the proper air distribution throughout the theatre, we can neither properly heat nor cool the theatre.

Study the Chart "A" on the following page. This chart shows the air distribution throughout the theatre. As we come to the various pieces of equipment, we will try to explain their operation as well as their maintenance, so that each person can easily understand it.

This chart has been prepared for an air conditioning system covering all seasons of the year. It does not refer to any particular plant, but the general arrangement applies to all theatres having air conditioning.

On this chart, we will start at the fresh air intake where we take the fresh air into the theatre. Wherever there is a screen at the fresh air intake, this screen must be kept clean at all times. At this point, there is one thing we would like to impress on every one: This is the only location where air should enter the building. If you are sucking air in through the lobby or any other part of the building, this means you are not drawing sufficient fresh air in the fresh air opening to keep your theatre under pressure. If you do not keep your theatre under pressure, you will have drafts at all doors and openings in the building. The one sure way to determine if your house is under pressure is to stand in the vestibule of your theatre and determine which way the air is travelling through the front doors.



You will see on this chart a set of dampers right after the fresh air opening. With these dampers we control the amount of fresh air entering the theatre. Note in Illustration No. I, on following page the construction of the damper. It consists, in general of a frame and a series of galvanized iron flaps controlled by arms so that these flaps can be opened or closed as required.

The plant basically, has been designed to give best results, providing you take in not less than 25% fresh air at all times. This means at least 1/4 of the free area of the dampers is to be open. From this point, the air then travels thru the pre-heaters. The pre-heaters are steam coils which are installed to heat the air and raise the temperature, if necessary.

You will notice the air then travels to the mixing chamber where the fresh air is mixed with the return air of the theatre.

As we mentioned, our system is designed to handle 25% fresh air. This means we are taking back 75% recirculated air thru the return ducts. This return duct is also equipped with dampers. At times, the percentage of return air varies. For instance, between seasons, it is sometimes advisable to close the dampers in the return ducts and open all the fresh air dampers and handle approximately 80% fresh air. At other times, we may set both dampers so that you handle 50% return air and 50% fresh air.

When you are operating your cooling plant on extremely hot days, you cannot afford to take in more than 25% fresh air; but on days when there is a low humidity on the outside; and the temperature is not too high, you will improve conditions in the theatre by bringing in more fresh air.

In extremely cold winter weather, it is not advisable to take in any more fresh air than is necessary to have good operation. At no time should you take in less than 25% fresh air and, if the 25% fresh air which you are taking in will not hold a pressure on the house, you will have to increase the amount of fresh air to a point where you will have pressure at the front doors. If you do not do this, you will have drafts and your patrons will be uncomfortable.

FILTERS

You will notice on Chart "A" the next point is where the air travels thru the filters. This is one of the most important parts of the system and should be thoroughly checked by the manager or his assistants each week. These filters will get dirty, because the purpose of installing these filters is to filter the dirt out of the air passing thru the filter. If these filters remain dirty, they restrict the amount of air that can enter your theatre and therefore interfere with full efficiency.

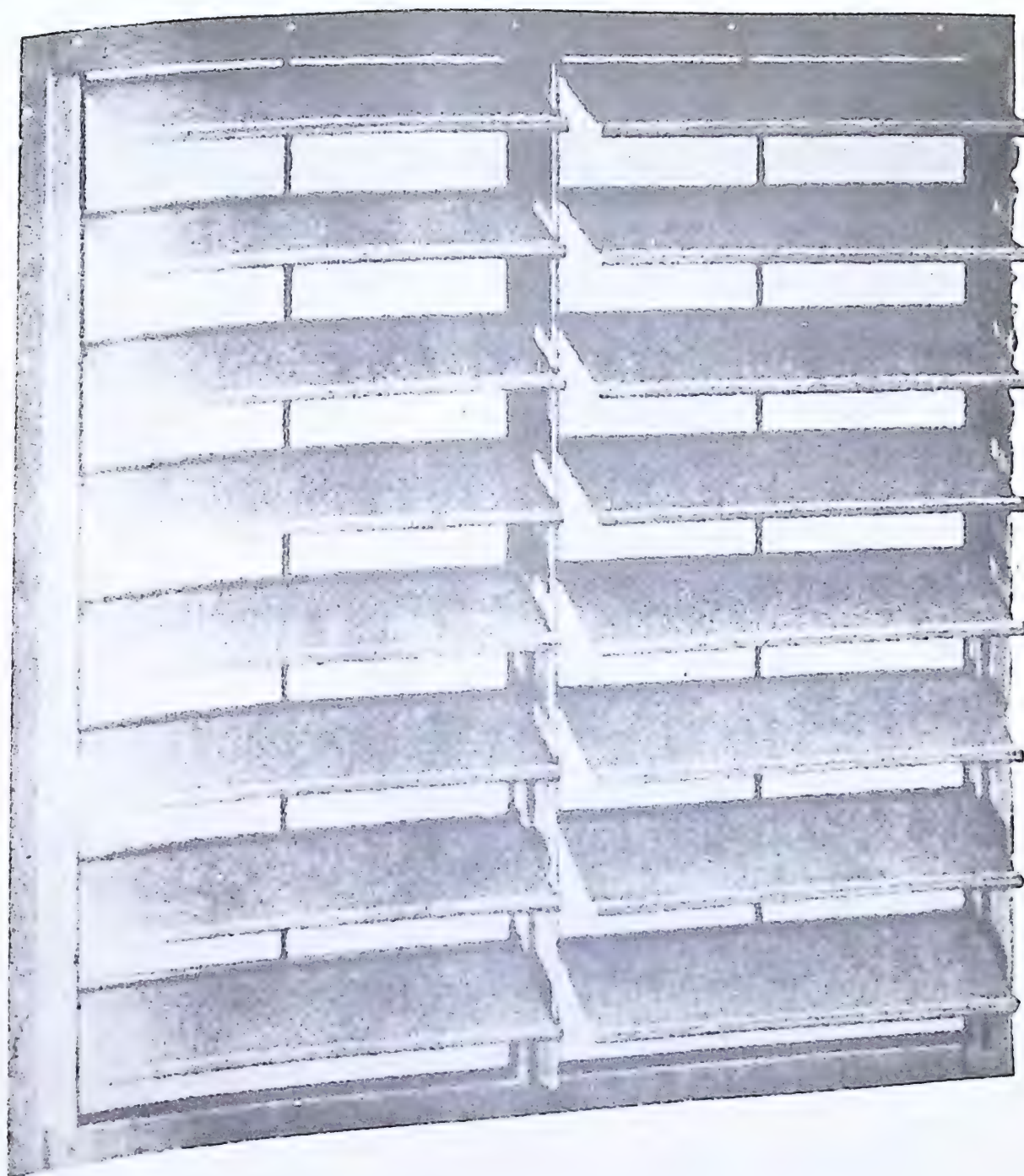


ILLUSTRATION I

There is no reason for these filters to remain dirty if your engineer changes them properly and systemically and cleans them regularly. Provisions have been made at each theatre for a sufficient number of extra filters to be used as spares, enabling the engineer to properly rotate the spares with those that become dirty.

The cleaning of the filters is most important. Arrangements should be made that a percentage of filters be cleaned each day so that over a certain period of time (determined by conditions, but not exceeding three weeks) the entire face surface of filters will be replaced with clean filters.

As an example, if the face area of your filter bank accommodates seventy-two (72) cells, at least six of these cells should be cleaned every day. Twelve (12) days would be required for a complete changeover. In this manner, we have six cells that are in excellent, clean condition and the other cells progressively getting to the condition where they require cleaning.

You will notice the construction of the complete filter bank (Illustration No. 2) which, in general, is made of an angle iron frame assembling a group of cells. The edges of the cells are constructed of channels to house the filters. Note that all areas around the filters are blanked-off with sheet metal.

The next illustration (No. 3) is a photo of our filters and how they are installed. We would like to call your attention to the construction of these filters. You will note that there are two filters to each cell. In other words, each cell has 4" of filter surface, having two filters of 2" thickness in each cell. When the filters on the side where the air is entering get dirty, that filter should be taken out and the filter in the back of that one should be moved forward and the cleaner filter installed in back of the cell. There is always a certain amount of dirt which goes through the first filter to the second, but it is not necessary to clean the second filter. Merely move it to the front and it will then be the next filter to be cleaned.

CLEANING FILTERS

Each theatre has been supplied with a tank for the cleaning of the filters. This tank has two compartments. In one compartment we use a dipping solution which is called Solvental #1 and which has been supplied to each theatre. In the second compartment, use plain water for the rinsing-off of the filters. Also attached to the tank is a drip board where the filters can stand to drain off after washing.

The filter bank in your system is designed to allow the proper amount of air in your theatre, even though 25% of the filters are clogged up.

No manager or his assistants should believe the engineer when he tells him that he cannot take in sufficient air because he has filters in the system. If he is handling the rest of the plant properly, there would be no complaint about the condition in the



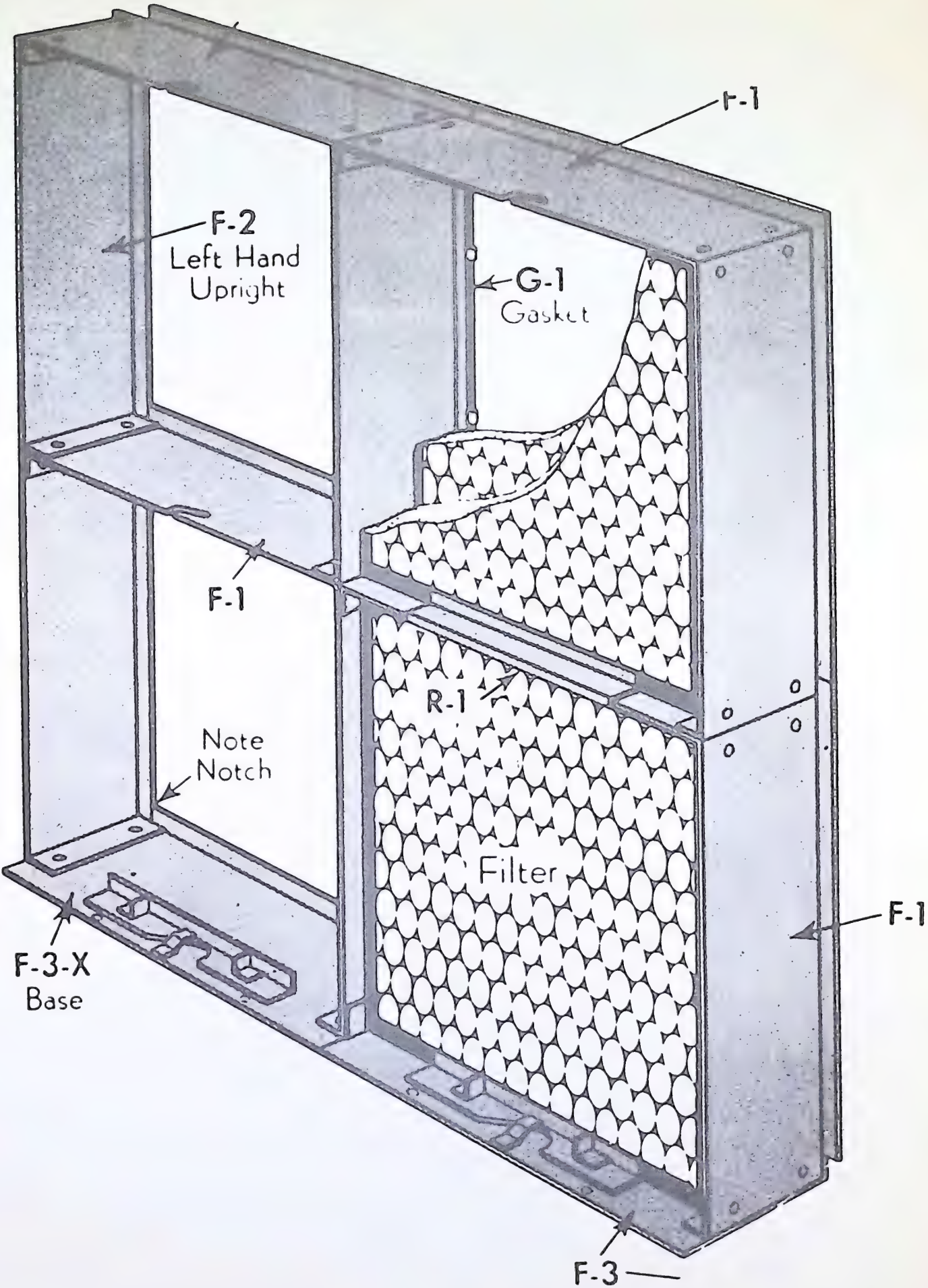


ILLUSTRATION 3

theatre. The reason we mention this is because we have had so many managers say that their engineers cannot cool or heat the theatre because the filters have been installed. This is a ridiculous statement. The engineer is either too lazy to clean these filters and keep them cleaned properly, or he doesn't handle the other equipment of the plant properly.

COOLING COILS

Going back to Chart "A" again, we see where the air travels next, which is through the cooling coils. We are not going into detail regarding the cooling coils at this time as we will take this up at a later discussion. However, in general, it is through these coils that we send a refrigerant or chilled water which removes the heat from the air during the summer months. During the winter months, the air passes over the next set of coils which are the reheating coils and which are used to heat the air taken from the outside and also to heat the recirculated air to whatever temperature you desire before it is sent back into the theatre.

Illustration No. 4 (on following page) is a photo of a heating or cooling coil. We would like to point out that both the heating coils and the cooling coils are fin-type coils.

We call these fin coils because the construction of the metal around the pipe resembles fins. This is done for the sole purpose of giving us more metal surface so that the air will make contact with a greater area.

The development of this type of coil allows us to have a greater heating or cooling surface area in a more restricted space.

It is important that all these fins and the pipe supporting these fins be kept clean at all times. If any dirt is allowed to go through the filters, or by-pass the filters and accumulate on these fins, it will reduce the efficiency of the coil surface.

Where an accumulation of dirt takes place on so small an area, it will close up all the openings in these coils and prevent any air going through the coils as well as prevent any air from coming in direct contact with the metal surface. Therefore, you can appreciate that the air must be properly filtered before it comes in contact with these fin coils. The manager or assistant manager should always be sure when examining the filter bank that there are no filters missing or any doors adjacent to the filter bank left open so that air can be by-passed around the filter bank instead of going through it.

We make particular mention of the carelessness in leaving filters out of the filter bank and leaving doors open. We have found, on inspection, several conditions where the air has by-passed the filters due to the foregoing reasons.

Up to this moment we have explained to you the continuity of the air travel from the fresh air intake through the filters, cooling coils and the reheating coils. It sometimes becomes necessary,

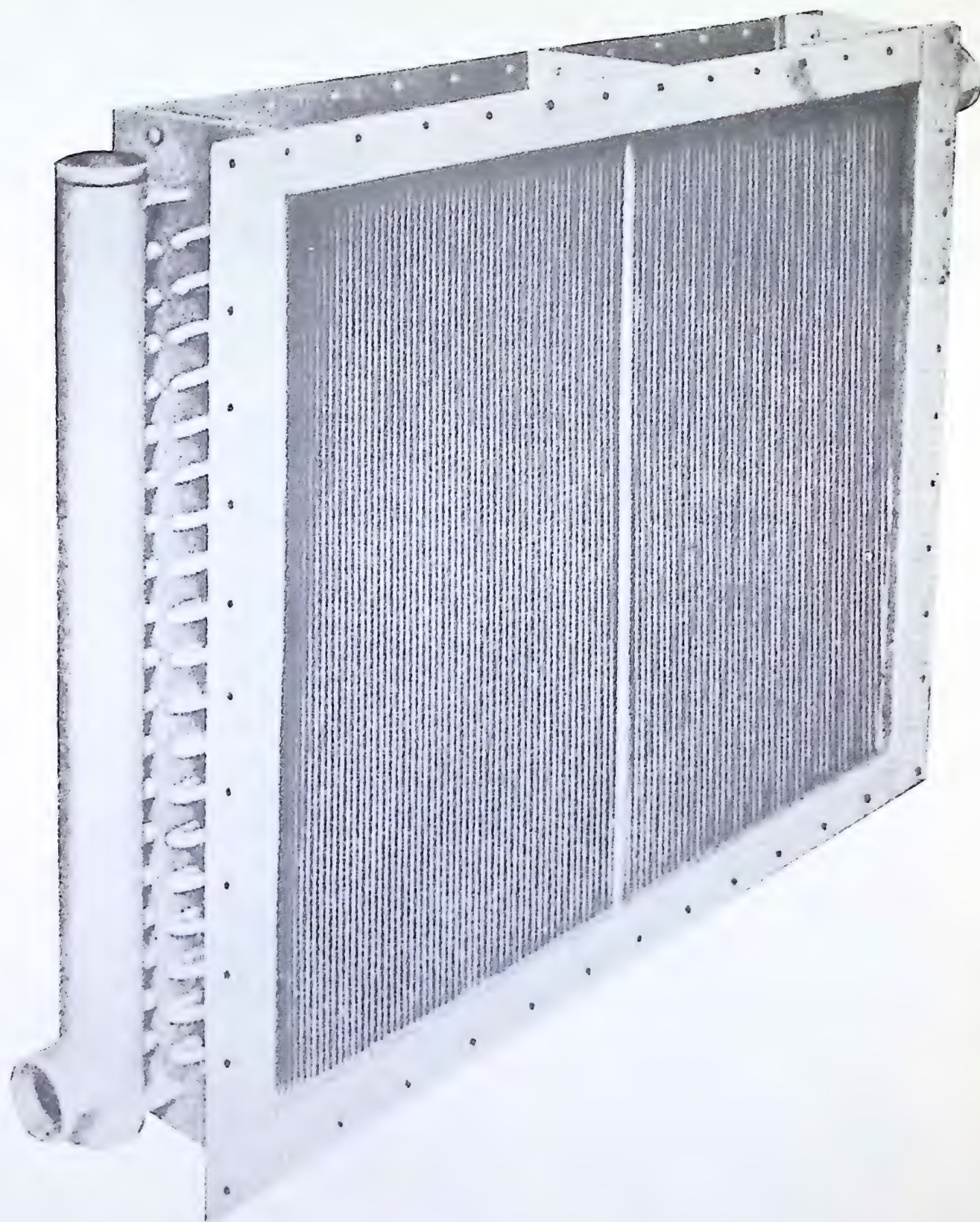


ILLUSTRATION 4

in order to obtain a proper temperature, that all of the air entering the theatre need not pass through the heating or cooling coils and, in order to obtain the results desired, it becomes necessary to have certain portions of the air pass through the coils and the balance of the air pass around the coils.

AIR BY-PASS

You will note on Illustrations No. 5 (on page ahead) that we have indicated a duct or passageway connecting the area between the filters and cooling coils to the blower. This duct or passageway is controlled with a damper commonly known as a by-pass damper.

If the air in the winter is going into the house at too high a temperature it is necessary to reduce this temperature by opening this by-pass damper, allowing a portion of the air to go directly to the blower instead of through the heating coils.

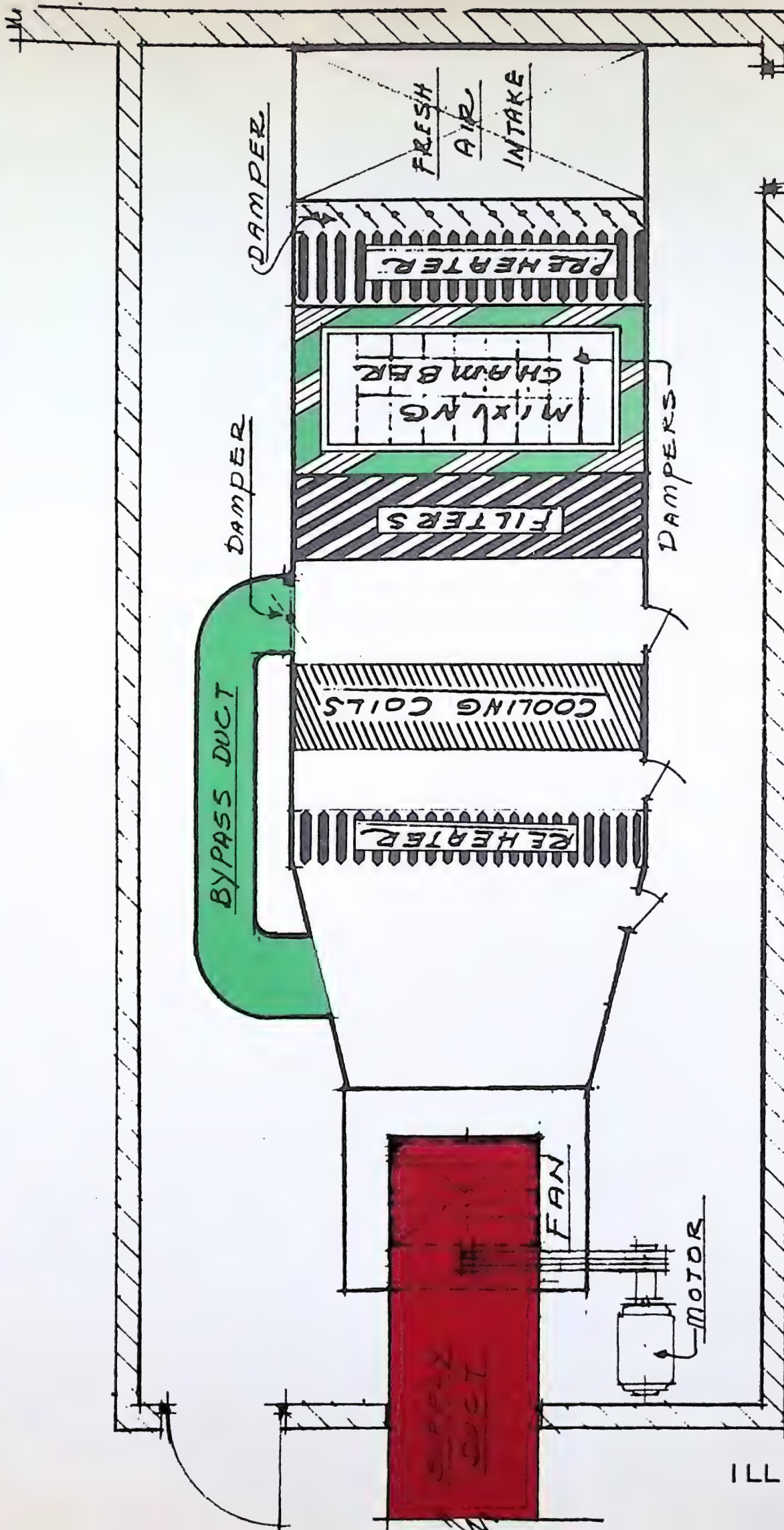
In the summer, if the air is too cold entering the house, then it may be necessary to open the by-pass damper, allowing some of the air to go through this duct or passageway to the blower, thus raising the temperature.

BLOWERS

The next indication on Illustration No. 5 is the blower. This blower was designed to handle a specific amount of cubic feet of air per minute, which is established on a fixed basis of a required amount of air for every person in the theatre. Note in Illustration No. 6 (on page ahead) that the blower housing is constructed of iron. Also observe the fan position and the inlet and outlet of the blower.

Attached to the blower is a motor. In some of the older theatres there may be variable-speed motors and controls; this type motor is more or less obsolete. A variable-speed motor has a controller which allows the fan to operate at various speeds. In many instances, an engineer, realizing there is only partial capacity at the opening of the theatre, tries to be economical and runs the fan at fractional speed when starting the plant. This is false economy, and we have had considerable complaints from various theatres. Upon investigation, we find the engineer has neglected to increase the speed of the fan as the occupancy of the theatre increases. Therefore, we recommend that all blowers should be operated at full speed. By operating blowers at full speed with less than a full seating capacity, the patrons enjoy improved conditions in the theatre.

The air passing from the blower enters ducts which are indicated in red on Chart "A" and Illustration No. 5. These ducts then conduct the air to the various openings supplying air throughout the theatre. It is through these openings that the air actually comes in contact with the theatre. Each of these openings is designed to handle a given amount of air for the section of the theatre to which it is supplying the air.



— PLAN — OF — FAN — ROOM —

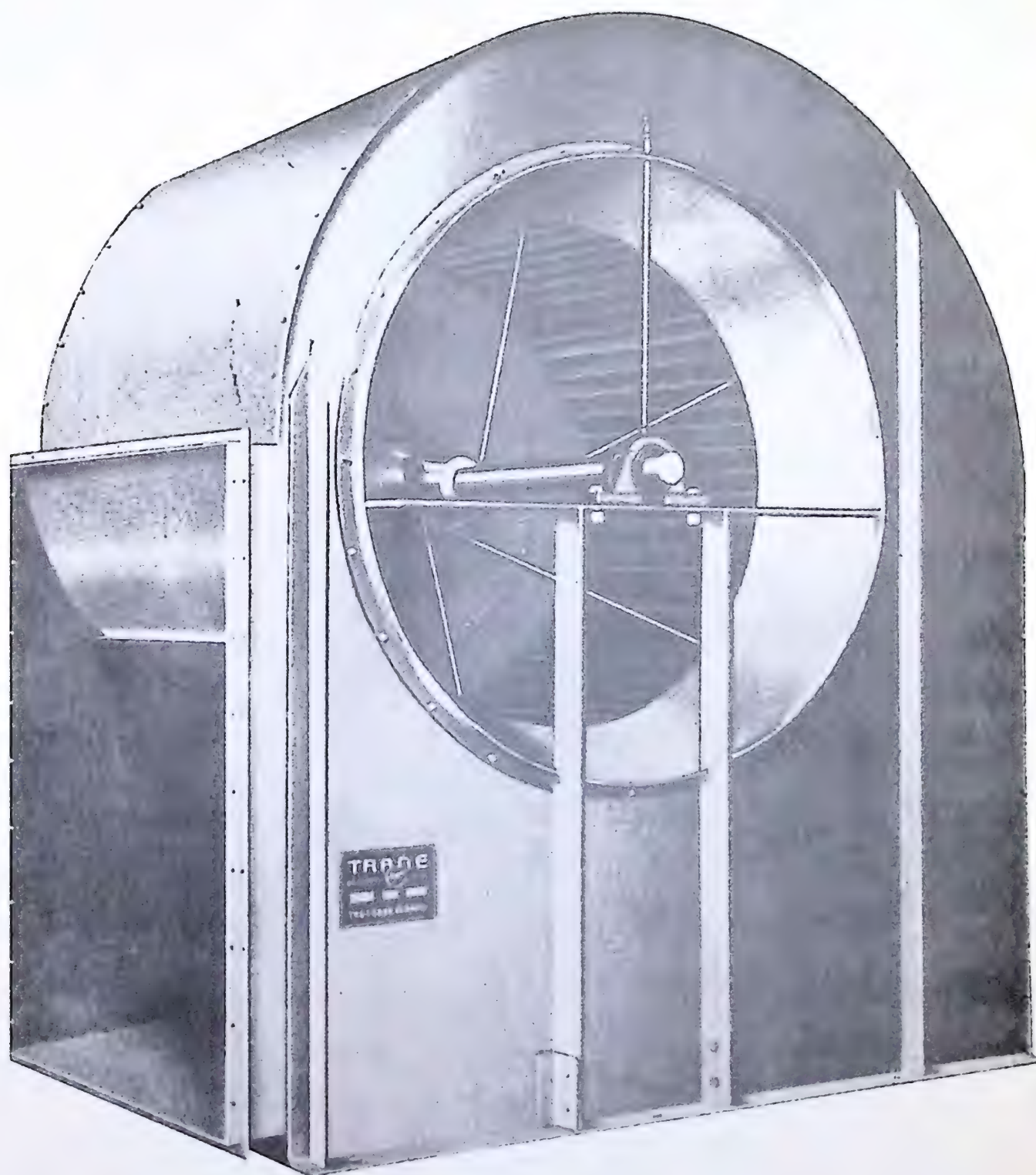


ILLUSTRATION 6

AIR-TRAVEL

This completes the air supply. We now have a series of ducts indicated in green on Chart "A" which control the return air travel. The return air ducts are supplied by the various openings throughout the orchestra floor and the balcony.

You will notice that the openings in the orchestra and balcony floors are so laid out as to provide an even distribution of return air. This, in turn, acts as an aid to the distribution of the supply air being brought into the theatre through the openings in the ceilings.

The openings in the balcony steps allow the air to flow into the balcony plenum, (the space between the balcony floor and the orchestra ceiling) and then into the return duct.

The openings in the orchestra have connection with the tunnels or plenum space under the orchestra floor. These tunnels and plenum spaces are connected to a return air duct which connects such plenum space to the mixing chamber in the blower room.

We now have completed the entire cycle of air travel throughout the theatre.

In connection with the ventilation of the theatre, we have certain exhaust blowers which are used in the ladies' and men's rooms. These blowers are so designed that the air in each toilet changes 10 times an hour. In other words, every six minutes we have a complete change of air in these rooms.

In the projection booth there is also an exhaust blower for room ventilation; a second blower is connected to the lamp houses. These blowers should be kept operating at all times while the theatre is in operation.

In some of our theatres, we have a smoke exhaust system consisting of a blower attached to ducts having openings in the ceiling at the rear of the balcony. This blower should be kept running at all times while the theatre is in operation.

HEATING PLANTS

Now we come to the second phase of air conditioning which is HEATING.

The most comfortable temperature and humidity for the human body has been determined after years of research.

The winter problem is not so critical. A temperature maintained at approximately 72 degrees with a relative humidity of over 25% is considered satisfactory to the greater majority of the people.

The presence of a large number of people in an auditorium provides sufficient moisture to maintain the minimum humidity of over 25%.

You must have a good idea of what makes up a heating plant. In general it comprises a boiler, piping and radiators. The types of boilers and radiators vary greatly.

Illustration No. 7 (on second page following) shows the usual arrangement of a boiler room. This chart indicates, in general, the location of boilers, the pumps and hot water tanks.

Illustration No. 8 (on second page of following) a photo of a cast iron boiler, front view. There are various doors in this boiler and each one is put there for a purpose.

The doors near the floor are for cleaning the ash pit, the ones above are for stoking coal and the balance are cleanout doors.

Illustration No. 9 is a section through this boiler. You will notice a number of arrows. These arrows will give you the direction of the heat travel from the fire box through the various sections of the boiler to the chimney. The boiler is made up of numerous cast iron sections. These sections are so constructed that the interior is hollow. This interior is filled with water which picks up the heat through the cast iron, generating steam. This steam then circulates through the various pipes to the radiators or heating coils. The fire in this boiler, whether it be coal or oil, makes the inside of the various sections of the boiler dirty. At least once a week the manager should direct the fireman to open these cleanout doors and make sure that the heating sections are cleaned. An accumulation of soot and dust on these heating sections prevents the actual heat from coming in contact with the cast iron and, therefore, considerable efficiency is lost from the boiler. These boilers should be cleaned at least once weekly.

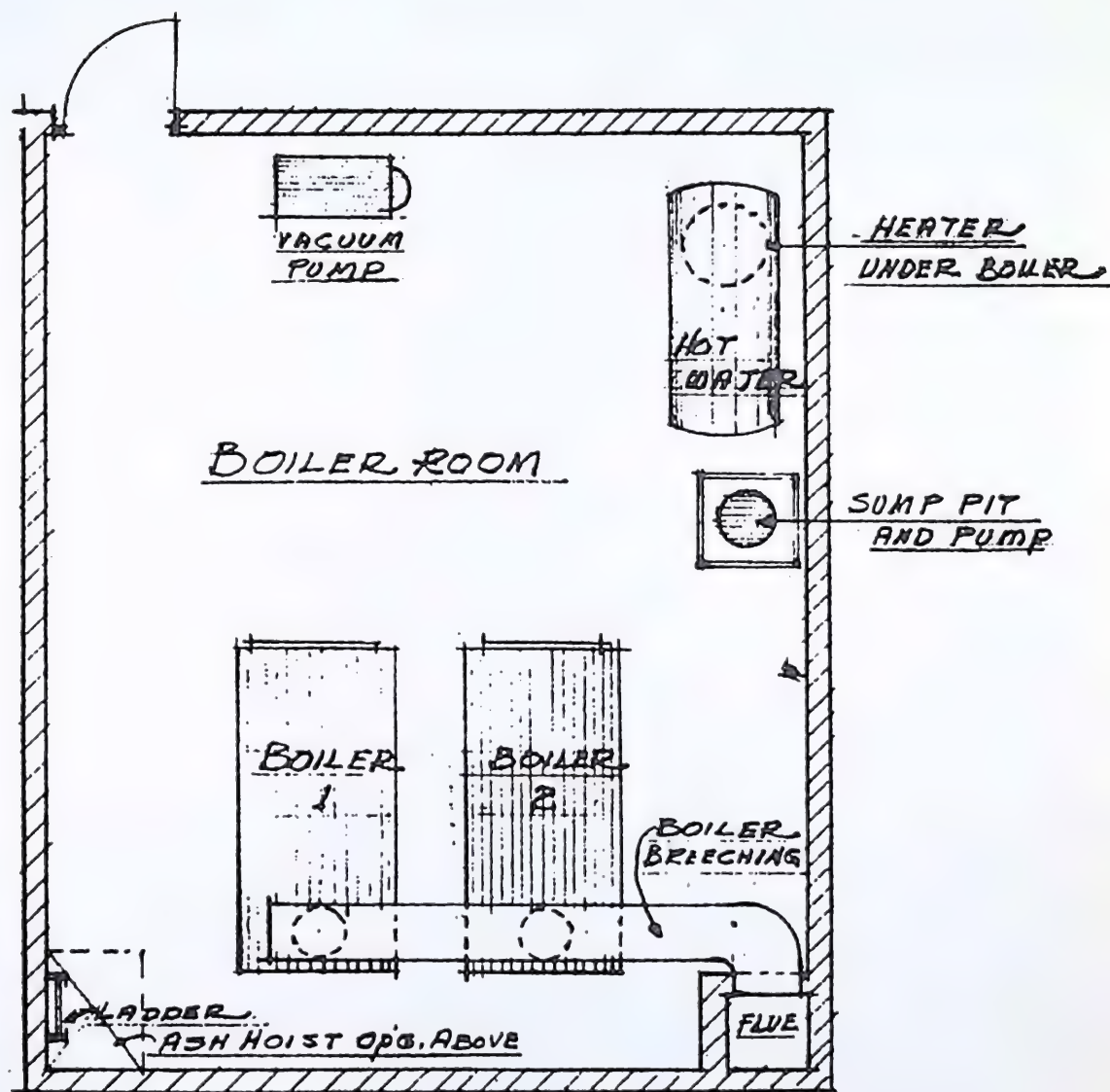
You can realize that these sections, if left dirty by the accumulation of soot and dirt, will act as insulation between heat travel and the cast iron, thereby preventing proper efficiency.

Illustration No. 10 shows you the front view of a steel boiler. The bottom door which is shown closed is the door for the cleanout of your ash pit. The door directly above same is for your fire box. The upper door is one for access to the tubes for cleaning. The cleaning of the tubes is most essential and tubes in this type of boiler must be cleaned at least once weekly.

Illustration No. 11 is a section through a steel boiler showing the fire box and the heat travel through the tubes and out to the flue.

The tubes are encased in water and the heat passes through the metal which generates steam. If the tubes are not clean and free from soot and dust this, too, will prevent the proper heat travel as well as keep the heat from coming in contact with the metal of the tube. This will reduce the efficiency in generating steam. Further, on this type of boiler, if these tubes are not kept clean, it will cause a loss of draft in your boiler and, if neglected long enough, will prevent you from having sufficient fire in your boiler to develop steam.

It is important for you to take heed of the following:

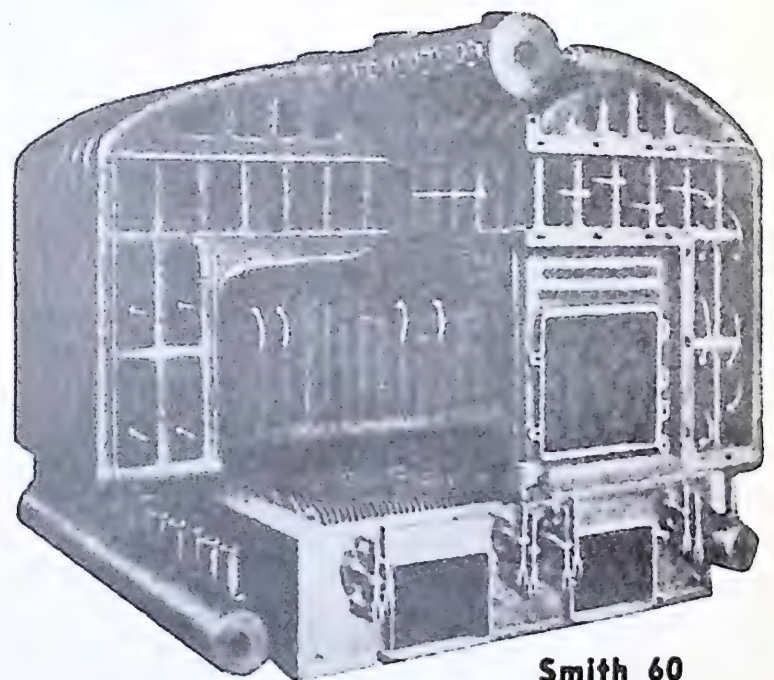


— PLAN OF BOILER ROOM —



Front View, Series 60 Boiler

ILLUSTRATION 8



Smith 60

ILLUSTRATION 9

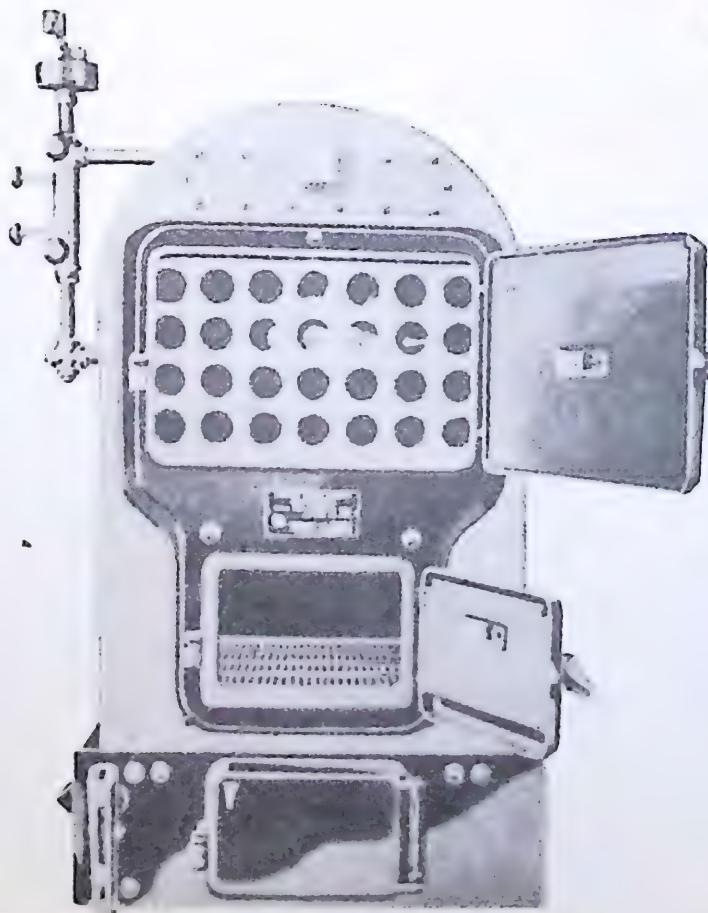
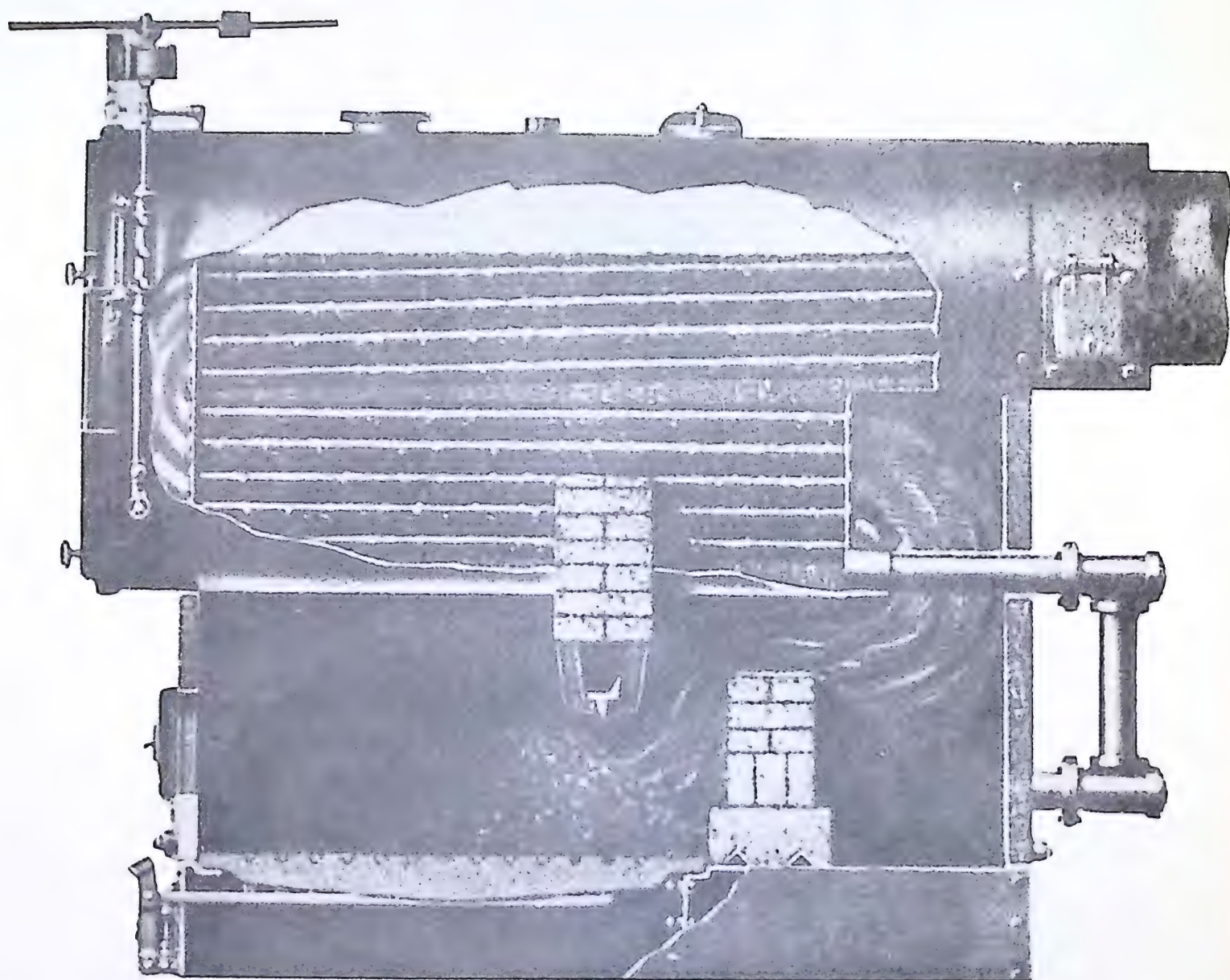


ILLUSTRATION 10



Attempting to fire a boiler which is not clean can cause considerable damage. For example:

On a coal fire boiler, the accumulation of soot or dust in the sections, whether in cast iron or tubular boiler, will have a tendency to prevent a proper travel of gas to the chimney, therefore, this gas will accumulate in the fire box and cause one of two things to happen:

- (1) Either this gas will escape through the front doors of your boiler to your boiler room and then to your theatre, or
- (2) if your boiler is tight, this gas will accumulate in the fire box, and may explode, blowing off the front doors and possibly doing other damage to your boiler.

Although we have mentioned only the use of coal in our boilers, the operation of oil is similar to that of coal. If these tubes and sections are not kept clean, your boiler may be affected as follows:

As you all know, oil is pumped into your fire chamber under pressure developing a fine vapor. This vapor is ignited by a gas pilot light and this immediately becomes combustion. If your drafts are not kept clean, and of sufficient size to relieve this combustion, the combustion will act as an explosion and will blow off the face doors and possibly do more damage to your boiler and burner.

In plain words, the combustion of a fire must have a relief outlet. That is why it is so essential that all boilers be kept clean, especially where oil is used.

From the boiler there is a smoke pipe or breeching which makes connection between your boiler and chimney. This breeching is of a size as required for your boiler and soot and dirt accumulates in this area as quickly as it does in a boiler. Therefore, it is important that this breeching be cleaned no less than once a year prior to each heating season.

All boilers, as you must know, are covered with an insulation to retain the heat inside of the boiler. If, for any reason, the insulation on your boiler is damaged, please see that the correction is made.

In each case, whether it be a cast iron boiler or tubular boiler, the manager should see that his engineer "blows down" his boiler at least once a week. By blowing down the boiler we mean that the blow-down valve, which is located at the bottom of the boiler, be opened to allow the gathering of rust and deposits to run out of the boiler.

This valve should be left open until clear water runs through this opening. Generally, the valve should be left open no more than two or three minutes allowing about 15 gallons of water to be removed from the boiler.

At the close of each heating season, the boiler should be washed out with the use of a solution of sal soda or soda ash. About

ten pounds of either of this chemical should be used for each boiler. Your engineer is fully acquainted as to the procedure.

When an engineer cleans his fire, the ashes dumped to the ash pit should be removed immediately. By neglecting to remove the ashes from the ash pit at once, the hot ashes come in contact with the grates and may warp the grates. This is a costly replacement and should be given attention.

Immediately after the heating season, when the boiler is closed down for the summer, the boiler should be washed out, tubes cleaned, ashes removed and the boiler filled with water to its full capacity to await inspection by our Insurance Company, during the early part of the summer months. Before the boiler is put back in operation, some of this water should be drained from the boiler down to operation level.

As you know, the entire steam system is controlled by various valves, traps and air valves and all these must be kept in good operating condition. Defective equipment reduces the efficiency you should receive from your heating system.

We have now concluded the air conditioning in the theatre. We went into considerable detail in connection with this subject, as it is not only the installation of this equipment that is of importance, but the operation is of much greater importance, and for that reason we endeavored to cover the entire cycle in a manner so that you would be in a position to know what could be expected from the plant in your theatre.

PLUMBING AND DRAINAGE

We have prepared Illustration No. 12, (see following page) which shows a typical theatre layout for toilet rooms, consisting of drainage, water supply and all fixtures connected to same.

The drainage system is the piping connections between the city sewer and the various fixtures. This system is made up of house sewer, house traps, soil lines, waste pipes, leaders and vents. These various pipes are connected to the various types of fixtures.

The water supply is made up of street main, water meter, horizontal mains, risers and branch lines to fixtures, all of which are controlled by one main valve at the water meter, and additional valves at each riser intersecting the main, as well as at each individual toilet room.

The manager and assistant manager should fully familiarize himself with the location of the various valves and, in case of emergency, the valve should be shut off controlling only such portion of the building where the trouble has developed. In this way water can be supplied to the balance of the system.

In order to properly operate the various fixtures throughout the theatre, it is important that the quantity and pressure of water, necessary for these fixtures, be supplied. If the proper quantity and pressure of water is available, you should encounter no difficulty in keeping the plumbing in good working condition. If only a poor supply of water is available, preventing proper flushing of the fixtures, solids will remain in the pipes causing obstructions and stoppage.

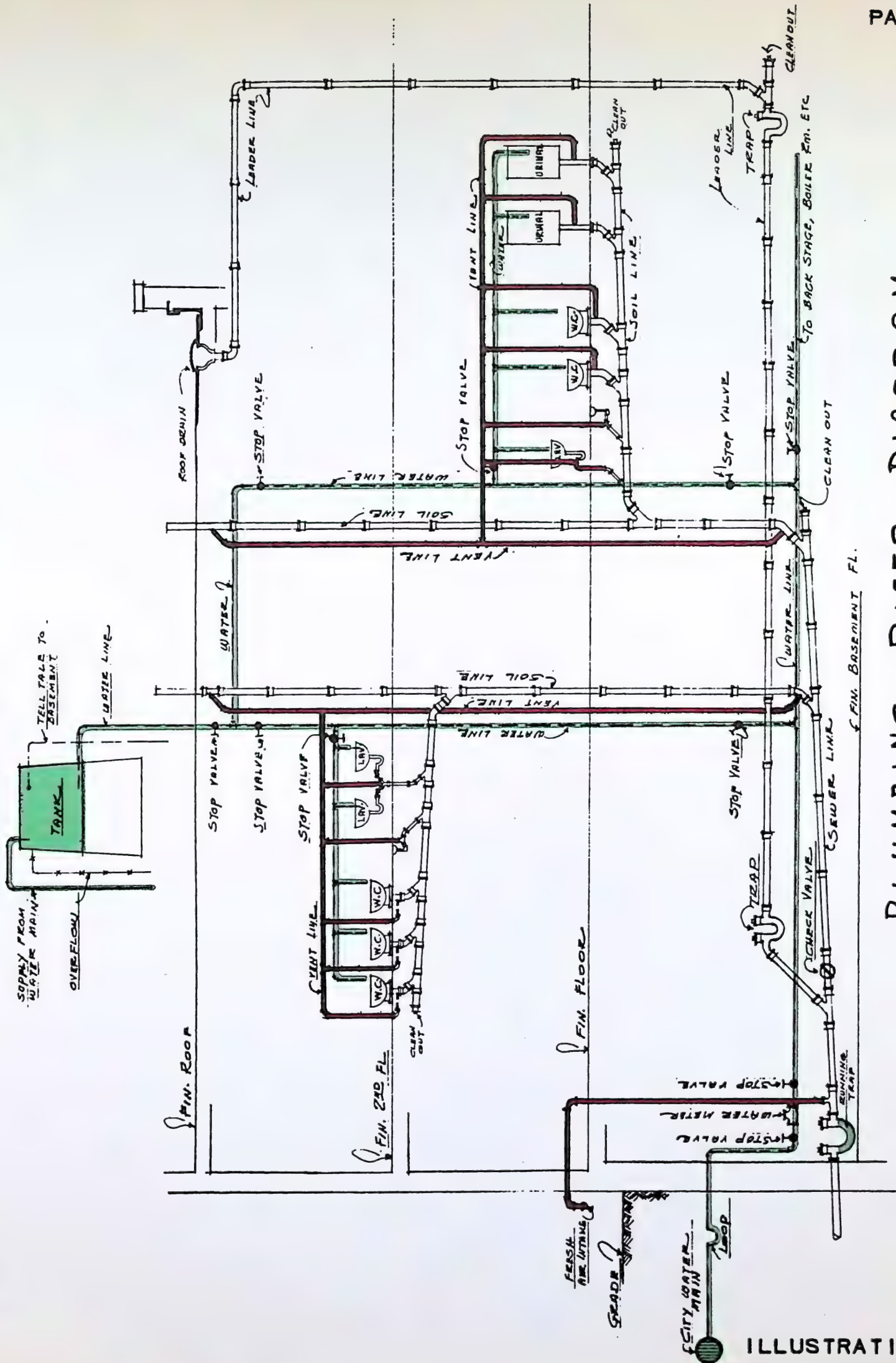
TRAPS

Each fixture is provided with a trap (see Illustration 12A and 12B) which is necessary as they form a seal stopping sewer gases from coming back through the fixture. A trap is merely a "U" shaped piece of pipe, which holds water at a level, which will prevent the gases from passing from one side of the "U" trap to the other.

Traps in the soil lines differ slightly from traps under most of the fixtures as these traps are provided with two cleanout plugs, one each side of the "U". This provision is made so that the trap can be cleaned and made free of any accumulation, forming an obstruction.

All of the soil lines are connected to one main sewer line. Before this sewer line leaves the building to enter the street sewer, there is one large main trap which prevents any sewer gas from entering the building from the city sewer.

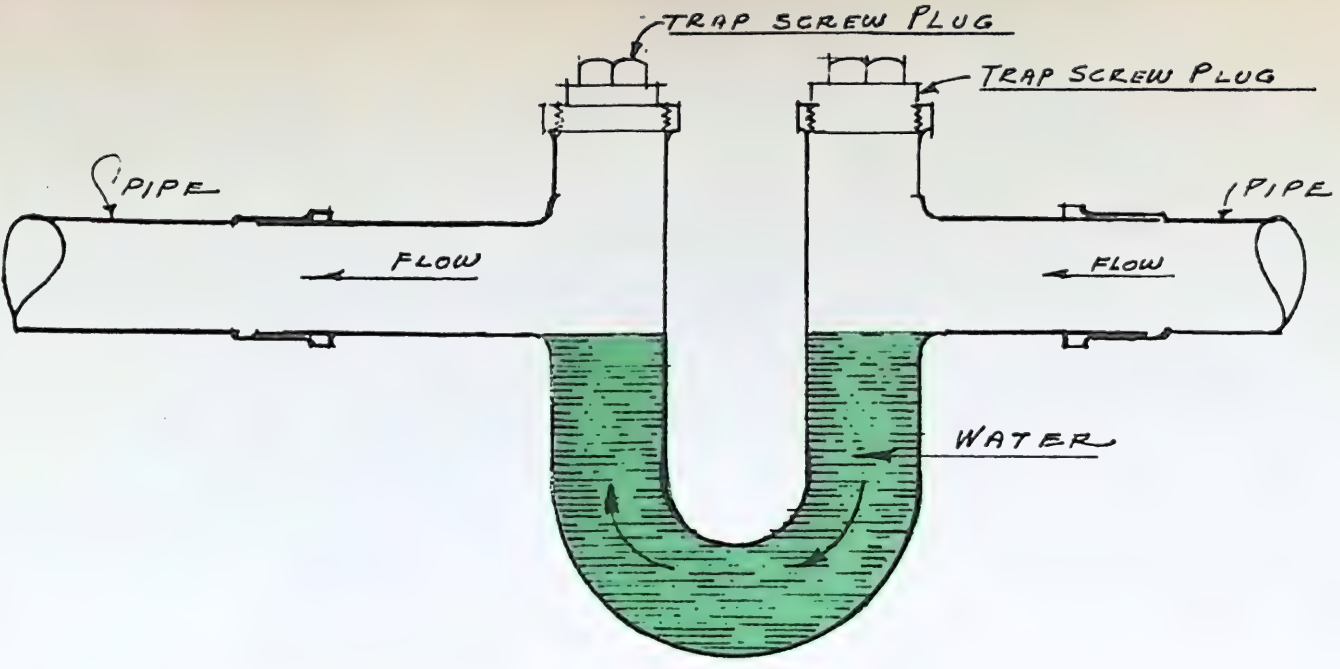
Gas develops and accumulates in your plumbing system and is relieved by a vent system. Each fixture in your building is connected to this vent system which extends through the roof to the outer air.



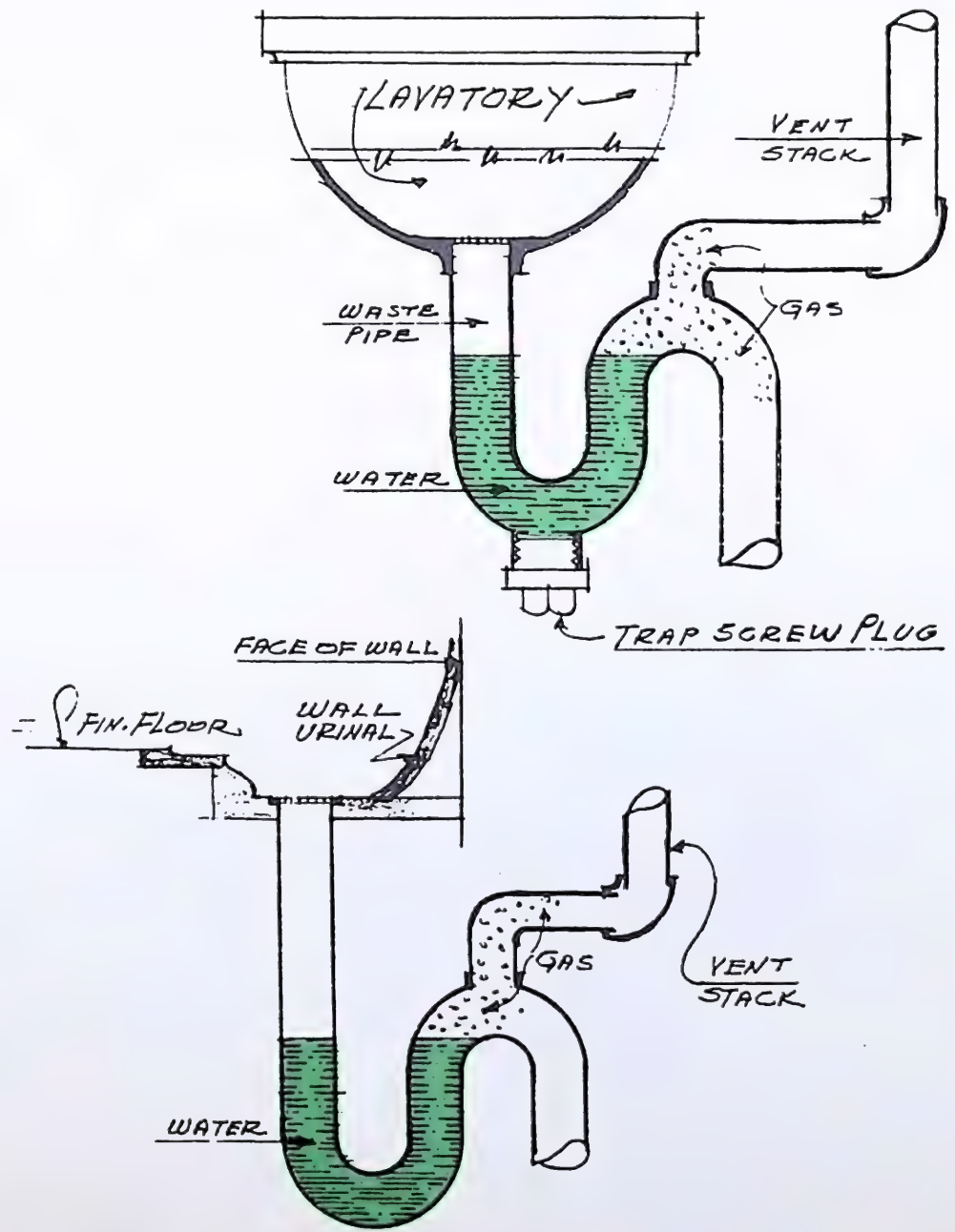
PLUMBING-RISER-DIAGRAM

(SHOWING WATER SUPPLY LINE)



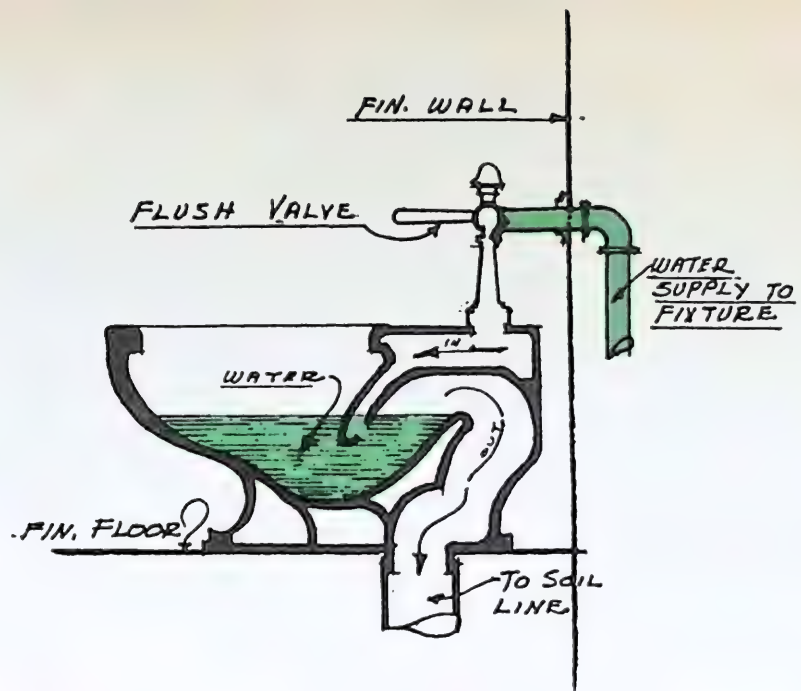


— RUNNING-TRAP —

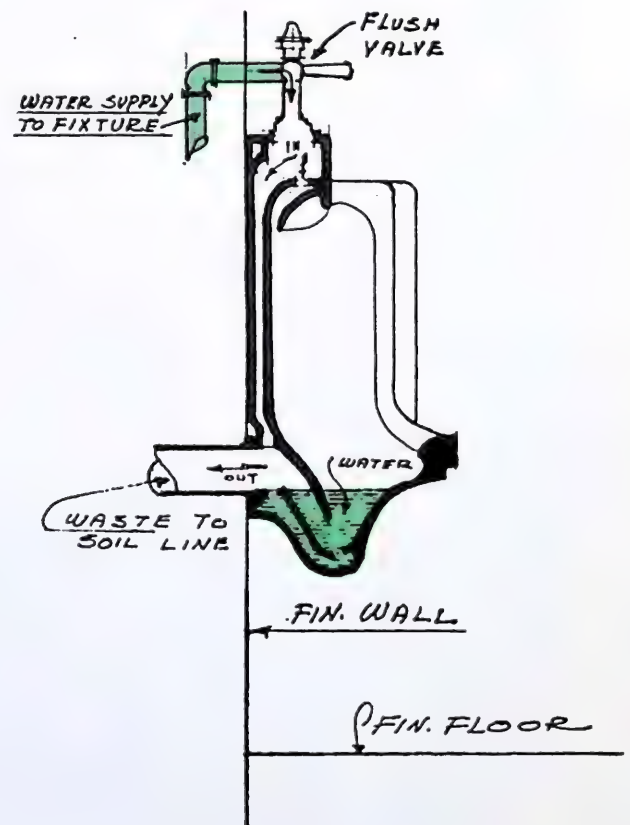
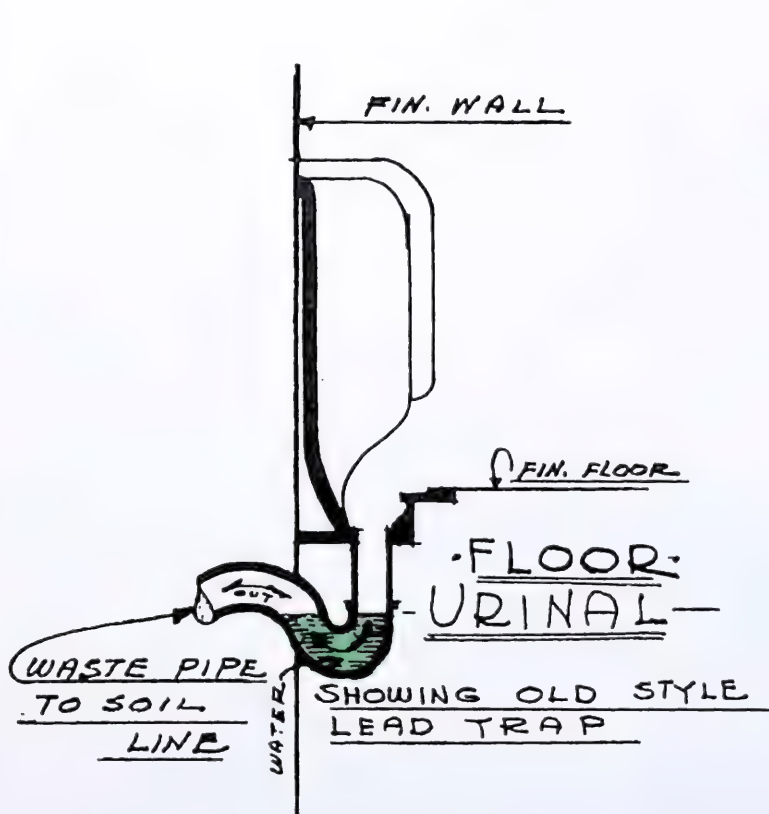


— FLOOR-URINAL —





— WATER CLOSET —
 — BOWL —
 — SHOWING WATER SEAL TRAP —



— WALL-URINAL —
 — SHOWING WATER SEAL TRAP —

— FIXTURE—TRAPS —

DEODORANTS

In many instances, managers have been purchasing and using various deodorants, disinfectant cakes and other articles of this type, thinking they will help to eliminate odors, etc. This is entirely in error. All these preparations are made with a type of lye or other strong detergents which dissolve or melt and settle in the pipes, then harden and form a coating and gradually closing up the opening in the pipe. The reduced size of pipe retards any large matter from going through the pipe and this naturally helps cause an obstruction. Furthermore, the coating, forming a chemical action in the pipe, eats away the metal and eventually causes leaks.

When stoppages occur, the engineer or porter at your building endeavors to clear the obstruction by putting a flexible metal snake into the pipe and tries to break through the obstruction. This must be done with great care as, until recently, all plumbing fixtures were installed having a lead bend underneath the fixture connecting the fixture to the soil line. In trying to clean out the obstruction, the snake is forced into the fixture, then through to the lead bend or trap, and a jerking and twisting motion is used which forces the end of the snake to come in contact with the side walls of the pipe. This continued abuse penetrates and ruptures the pipe and causes a leak.

If your engineer or porter, in using a snake, passes the trap or bend and finds the obstruction beyond these points, then it is advisable to withdraw from the fixture and to endeavor to clean out the obstruction from the nearest cleanout in the soil line. These soil lines are made of cast iron pipe and can stand more abuse than the lead bend or the trap.

Should you have obstruction in two or more fixtures at the same time, you can realize that the stoppage is not in the trap but in the soil line and no attempt should be made to clear this block through the trap but only through the nearest cleanout in the soil line.

Under no consideration should chemicals, cakes, solvental or any other of the preparations advertised to be used for cleaning the pipes. We have explained the reasons.

As a suggestion, when cleaning the toilet rooms, make sure that all fixtures are properly flushed, which will prevent foreign matter from remaining in the pipes from one day to another. This will also help keep fixtures free from odor. Furthermore, if at least every other day a solution of washing soda and hot water is used in each fixture, the pipes will be kept clean and free from all odors.

The foregoing, in general, covers your water lines and sewer lines which makes up the plumbing system, but one important phase, which must be given just as much consideration, is the leader lines which carry off rain water from the various roofs.

It is important that an inspection is made at least once a week, of all of the roofs to see that all leader heads are cleaned carefully. All leaves, papers and other foreign matter should be removed from the screen at the leader heads at each drain. By neglecting this, the leaves and papers will obstruct the screen, stopping proper drainage and causing rain water to build up in that portion of the roof to a point above the flashing, thereby penetrating into the brick walls causing leaks and, eventually, damaging the plaster and painted ceiling below.

In such cases where the screen is defective, or missing, one should be immediately purchased and installed. If this is not done, the foreign matter will enter your leader line and will cause an obstruction. This is a costly thing to clear due to length of leader lines.

At the bottom of all leader lines, where connection is made to the sewer line, you will find a trap. Should any obstruction be experienced in this leader line, same must be cleared either from the roof or through this trap.

The water supply to the theatre is either a direct service from the street to the fixtures, or is pumped through the house tank located on the roof.

This tank is equipped with a steam coil directly connected to the steam system and which is installed to prevent the water in the tank from freezing. This steam coil should be carefully watched by the manager, assistant manager or engineer, because if the outside temperature is above freezing, no heat is required in the tank. Due to negligence, this valve is normally turned on in the fall when the heating system is put in operation and is left on for the entire winter. This heats the water in the tank to a point where steam vapor is noticed emanating from the tank. This has a most serious effect, in that this heated water and steam vapor rots the wood of the tank, thereby cutting down the life of the tank considerably.

As it starts to disintegrate, leaks develop and, as you all know, repairs and replacements are quite costly. The heat supply for the steam coil in the tank is on a separate supply and the valve controlling this supply is on the stage and should be turned on and off as the weather requires.

STANDPIPE SYSTEM

The standpipe system is one type of fire-fighting equipment required in a theatre. Illustration No. 13 (on following page) shows the general standpipe arrangements which consist of the fire pump, suction tank, roof tank and various piping.

A standpipe system requires three separate sources of water supply, --- the fire pump, roof tank and siamese connection at the street.

The fire pump, providing 250 gallons of water per minute, is provided to maintain a pressure of 60 lbs. to 80 lbs. throughout the system. This pump is located in the basement next to the suction tank, which has a capacity of 5,000 gallons. This tank is supplied direct from the city water main and is controlled by a ball float valve.

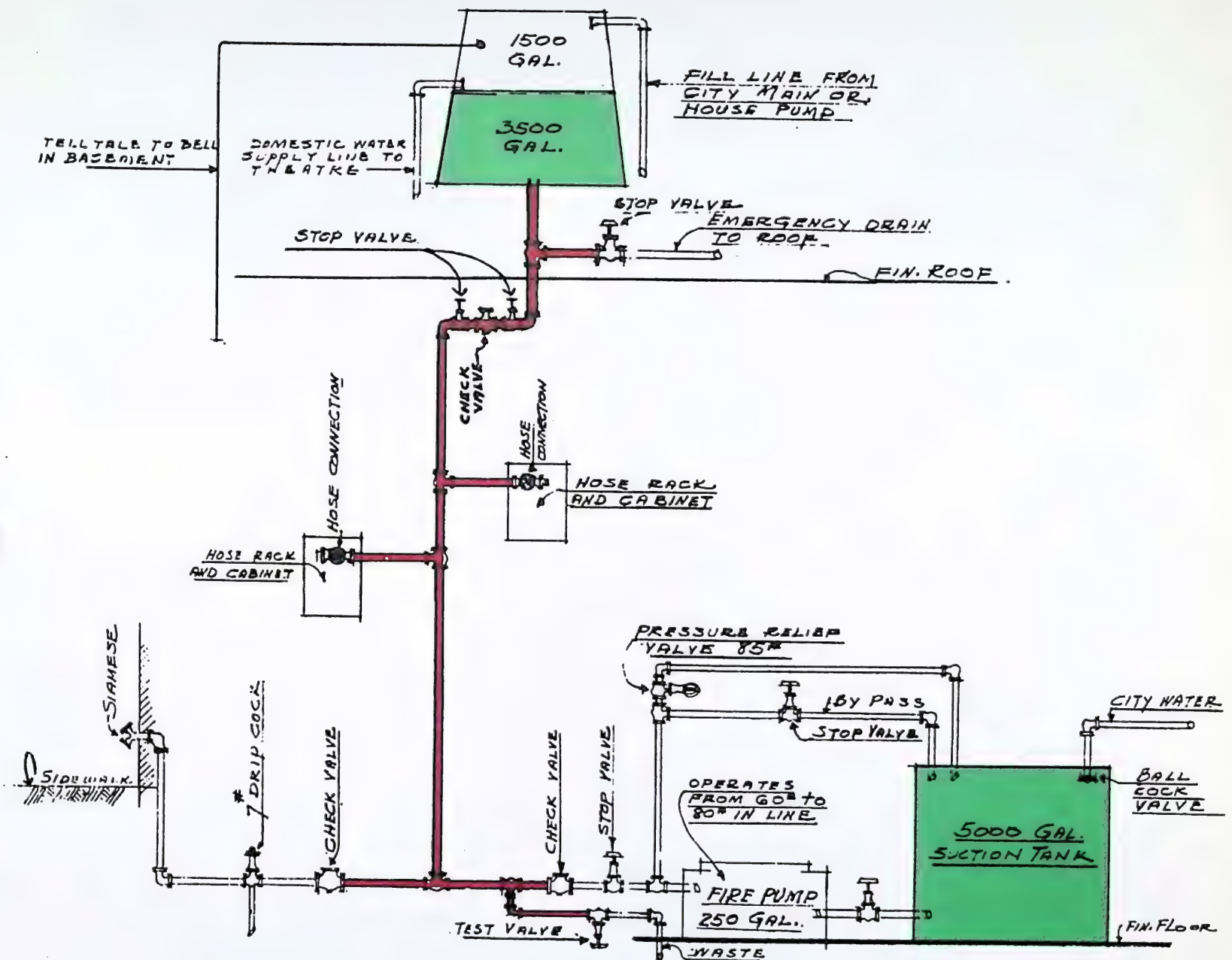
The fire pump maintains the pressure of the system and as soon as any valve is opened (which allows a drop in the pressure) the pump automatically starts pumping water from the suction tank. Should the fire pump fail to start pumping, the pressure in the lines will reduce to a point where water will flow into the lines from the roof tank. These two methods of supply provide immediate protection. Should the fire be of such proportion that the Fire Department is called out, the firemen then connect their pump to the siamese connection at the street and pump water into the system. This, in general, covers the working of the system.

Detailed discussion of the equipment is as follows: The fire pump must maintain a pressure on the system, and the pump automatically starts when the pressure drops to 60 lbs. The pump will continue running until the pressure reaches 80 lbs. and then stops.

Certain valves are installed in this system for testing and repairs. You will note on the discharge side of the fire pump before the stop valve a line which goes back to the tank. This line branches into two lines. In one line we have a stop valve or by-pass valve which is installed to allow testing the pump, as opening this valve allows the pump to run and circulate the water back to the tank. The second line has a valve which opens at 85 lbs. pressure and acts as a relief valve should the pump fail to stop when the required 80 lbs. of pressure is reached and allows the water to return to the tank. This will occur only if the automatic controls are out of order.

Getting back to the discharge line on the fire pump, after the stop valve we have a check valve which holds the water in the system, should the pump not start when the pressure is reduced to 60 lbs., thus allowing the water from the roof tank to enter the system. After this check valve we have a test line controlled by





— TYPICAL—STAND—PIPE—CIRCUIT. —

a valve. The openings of this valve allow water to run into the waste, thereby releasing the automatic control. This in turn, drops the pressure in the line, which starts the pump. This test should be made daily at the opening of the theatre, so that you will know that the pumps are in operating condition.

We then continue across the line coming in from the siamese connection at the sidewalk. There is a check valve in this line so installed that no water will pass when you have pressure in this line. Next in line is what is known as a 7 lb. drip cock. This valve remains open at all times as there should be no pressure or water in the line between the check valve and the siamese connection. This drip cock allows for the drainage of any water that may leak into this section of piping, as any water in this section would freeze in the cold weather.

The siamese connection is provided so that the Fire Department can pump water into your standpipe line as an additional supply to the standpipe tank and fire pump, and as a replacement in case of failure of either of these services. When the fire pump starts pumping and the pressure builds up, the 7 lb. drip cock will close at 7 lbs. and allow water to enter the system.

From this point we go to the roof of the theatre where there is installed a 5,000 gallon tank. In the majority of our theatres, this tank is so arranged that 1,500 gallons provide domestic water to the theatre and 3,500 gallons are held in reserve at all times for our standpipe system.

Underneath this tank you will note there is a stop valve and then a check valve. This check valve is so installed that, when pumping either from the siamese connection or from the fire pump, this valve will remain closed so as to maintain pressure in the lines, remaining closed as long as there is 50 lbs. of pressure. If the pressure drops below 50 lbs. the check opens and allows the reserved water in the tank to flow into the line.

You will also observe a stop valve on each side of the check valve. This is provided so that the check valve can be repaired, if necessary. There is also a drain from the tank which drains on to the roof.

After the check valve, the main line branches into the various sections of the building where you find hose racks with stop valves which, in case of fire, can be used and can be controlled individually. A pressure test is required at each hose connection showing the maintenance of 50 lb. pressure.

Each tank is equipped with a telltale which consists of a float in the tank with high and low alarm attachments that ring a bell in the basement adjacent to the fire pump. When the tank is full, beyond the point required by law, the high alarm will ring. When the tank is below the level required by law, the low alarm will ring.



The water used in connection with the standpipe system is held as a reserve in the lower portion of the house tank which also provides the water for the plumbing system. Under the heading of plumbing we discussed the steam coil provided for heating the water in this tank.

SPRINKLER SYSTEM

Another type of required fire-fighting equipment legally required is the sprinkler system. This system is required only in a theatre having a full stage and, therefore, is not in all of our theatres.

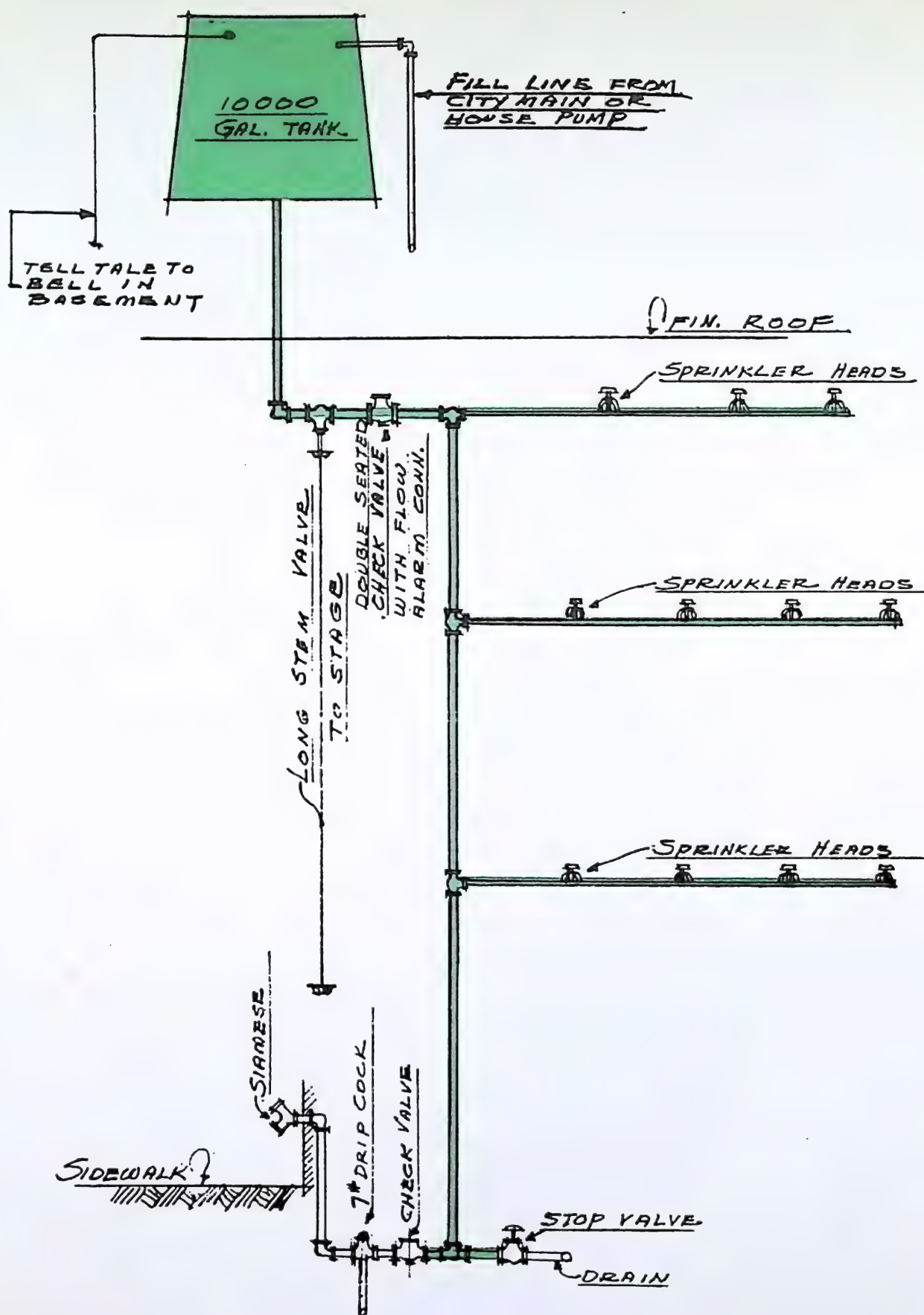
Illustration 14 (on following page) shows the general arrangement of a sprinkler system. This system consists of a roof tank having a capacity of 10,000 gallons of water. The tank feeds a supply line to a stop valve. This stop valve has a long stem which extends down to the stage of the theatre, and it is installed to allow the control of this stop valve. The shut-off of the water supply to the sprinkler system is only done should a leak develop or a sprinkler head go off.

Next in line is a check valve which remains in an open position until an emergency arises requiring calling of the Fire Department which then starts pumping water in at the siamese connection in the street. Pumping water in at this location will develop pressure on the system and the check valve will close so that pressure can be maintained in the system. The system has branch lines to the dressing-room section, to the underside of the grid iron, to the underside of the stage roof as well as the stage basement, and these lines have sprinkler heads throughout this area.

A sprinkler head is a valve with a spreader so arranged to spread water over a given area and this valve is controlled by a fuseable link which will melt and open when the temperature in the area rises to a fixed degree. If one or more of these sprinkler heads goes off for any cause, leak or fire, you may want to shut the water supply off. This is done by closing the long stem valve, handle of which is located on the stage.

There is also provided with this system a telltale which operates the same as that explained under the standpipe system. In addition to this telltale there is an alarm system which is hooked up to the flow connection in the double-seated check valve located underneath the tank. When the water starts running from the tank through this valve into the line, for any reason whatsoever, this alarm starts ringing. When this alarm goes off, it is to advise you that either a sprinkler head has let loose or you have a leak. You are to immediately make investigation, endeavoring to find out what caused this alarm to go off. If a head has gone off, or a leak developed, the long stem-valve at the stage should be closed, which will stop any further flow of water into the system and the system no longer provides fire protection. Therefore, it will be necessary for proper repairs or replacements to be made to put this system in a tight condition. It is important that immediate steps are taken for such repairs, so that the system is out of order for the shortest period of time possible.





— SPRINKLER—LINE—CIRCUIT. —

Under the heading of plumbing we discussed the steam coil provided for heating the water in that tank and an identical arrangement is provided in the sprinkler tank and, of course, can do the same damage as previously outlined.

At the bottom of the system, near the siamese, is a check valve. This check valve remains closed at all times as long as there is water in the tank. After this valve is a drip valve which operates on a 7 lb. pressure and which drip valve is identical to that explained in the standpipe system.

FIRE EXTINGUISHERS

In addition to the above equipment legally required, the law also requires that certain extinguishers, axes and hooks be installed where directed by the Fire Department. The small extinguisher contains fire-fighting ingredients which retain its effectiveness for years, the 2 1/2 gallon type fire extinguishers, containing sulphuric acid and soda, the contents must be changed yearly. There is a tag on each of these extinguishers which indicate when the contents were changed last. This tag must be maintained for the Fire Department inspector.



MECHANICAL OPERATION AND MAINTENANCE OF THEATRES

BY

HARRY MOSKOWITZ

LOEW'S CONSTRUCTION AND
ENGINEERING DEPARTMENT

GENERAL OUTLINE OF TOPICS TO BE DISCUSSED:

Our previous section of the Managerial course dealt with the physical layout of the theatre, results to be obtained, and the general maintenance of the mechanical equipment. This lecture will be a continuation of that portion of the discussion covering air conditioning, which as explained with complete information about the distribution of the air and the heating of the air, but not the actual refrigeration cycle, which will now be discussed in detail. Numerous charts were made a part of the brochure and these charts should again be referred to.

In addition to the refrigeration we will also discuss some of the general requirements of theatre maintenance.

REFRIGERATION:

Refrigeration is a mechanical means of extracting heat. This is brought about by physical changes to the refrigerant, which is circulated from one pressure to another, changing from a liquid to a gas. During this change it extracts heat from the medium being cooled. The refrigerants commonly used in theatre operation are:

Carbon-dioxide (Known as CO-2 gas)
Freon (Known as F-22)
Carrene (Known as F-11)

The physical changes to the refrigerant are brought about through the equipment making up the refrigeration cycle. This cycle consists of the compressor, evaporator, condensers, expansion coils and other component parts.

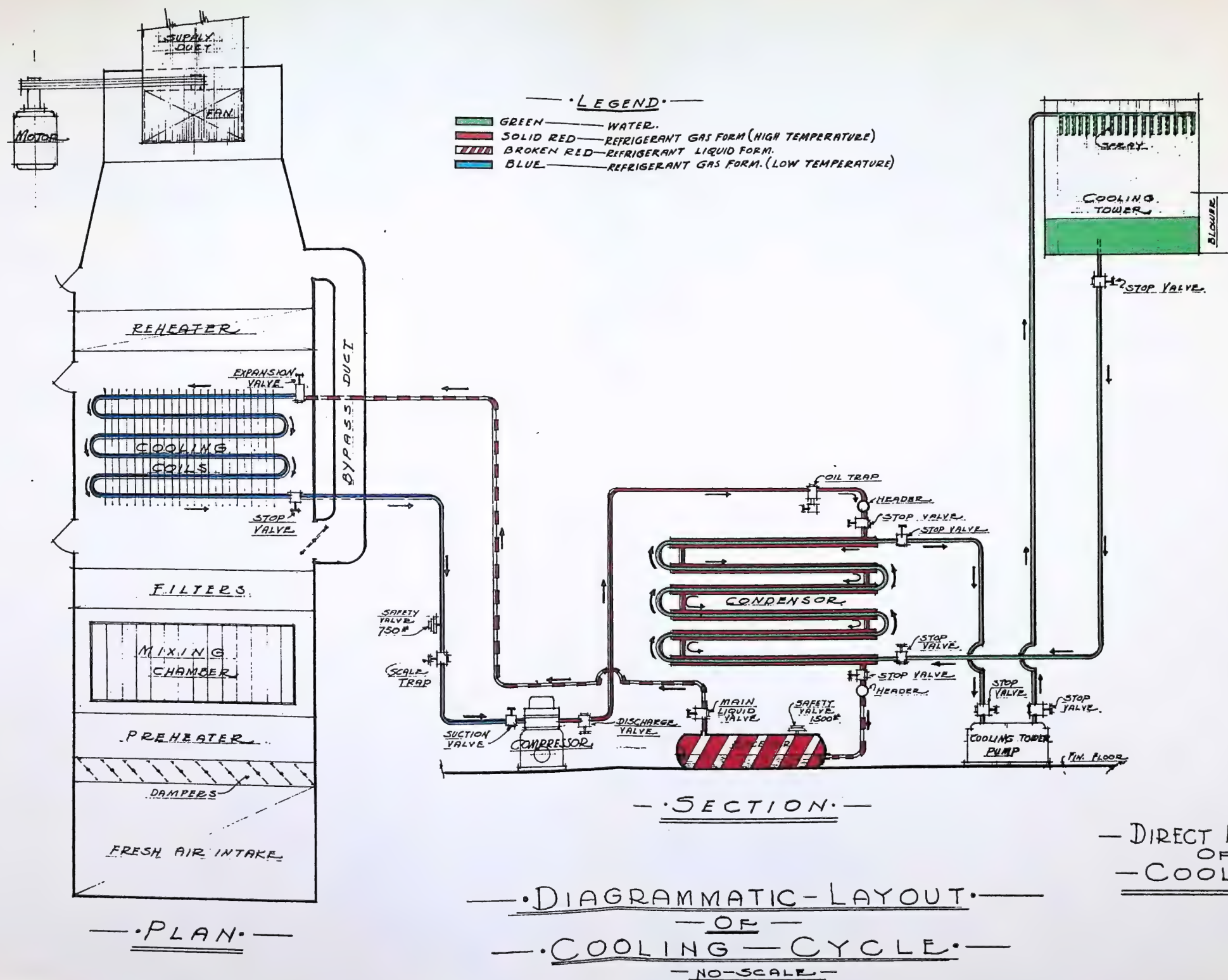
The various manufacturers make their equipment slightly different from one another and use different types of refrigerants, but all accomplish the same general results.

The actual cooling of the air is accomplished by two different methods of cooling, one is known as the direct method and the other is known as the indirect method.

The following chart, (A) indicates the direct method. The first piece of equipment is the compressor where the refrigerant in a gas form is compressed sufficiently high to meet the temperature requirements.

This gas is then cooled and liquified. The operation of the compressor requires oil to be pumped into the cylinder for lubrication. This oil then mixes with the gas and as this mixture leaves the compressor through the discharge valve it enters what is known as the oil trap.

The purpose of the oil trap is to trap all oil, thereby removing same from the gas, as oil carried over with the gas reduces the efficiency of the plant. From the oil trap the gas travels into the condenser header to which the various condenser coils are



connected, then through the condenser to the receiver. As the gas is traveling through the condensers it comes in contact with the cooling medium causing this gas to liquify, and enters the receiver as a liquid.

Liquid on leaving the receiver continues to the expansion valve where this liquid is forced through a small opening into a larger opening, thus expanding into gas. This expansion causes the temperature of the gas to lower and it is this low temperature gas that removes the heat from the surrounding areas. The surrounding areas are usually the fin type coil. The low temperature gas circulating within the coil causes the outer surface of the coil to become cool which in turn lowers the temperature of all air passing over the outer surface of this coil.

The gas then continues through the stop valve and into the scale trap where any scale that may have become dislodged in the pipe and is carried along with the gas, is removed so that it cannot enter the compressor, as any scale entering the compressor would score the cylinders.

The gas continues through the suction valve adjacent to the compressor and then into the compressor where the cycle starts over again.

You will note in connection with the condenser that water is used as a cooling medium. This water is supplied from a cooling tower. The water leaves the cooling tower, enters the bottom of the condenser where it travels through the condenser and comes out at the top, then continues to the cooling tower pump, which pumps the water to the sprays at the top of the cooling tower.

The spraying of the water under pressure in the cooling tower causes evaporation of some of the water and this in turn lowers the temperature of the water. The evaporation of the water is further increased by the use of a blower in connection with the cooling tower and this blower forces the air through the tower at a high velocity, further reducing the temperature so that the water is approximately the same as the outside wet bulb temperature.

In the condenser you will further note that the gas travel is in one direction and the water travel in the opposite direction. This is known as the counter flow which provides a more efficient transfer of heat. The gas entering the condenser comes in contact with the water leaving the condenser, therefore the heat is transferred more rapidly at this point. The gas continues through the different coils of the condenser coming in contact with the cooled surfaces of these coils, and the temperature of the gas reduces as it comes through the coils, leaving the bottom of the condenser at approximately the same temperature as the incoming water. This cooling gradually changes the gas into liquid so that the refrigerant leaving the bottom of the condenser is in a liquid form, which as previously explained enters the receiver.

Our previous lecture outlines the air travel through the fresh air intake, dampers and pre-heaters into the mixing chamber where it mixes with the return air and then through the filters. The air continues over the cooling coils where the temperature of the air is lowered to that needed for the proper temperature in the

theatre. It then continues through the pre-heaters into the blower and then into theatre. The next chart, (B) indicates the indirect method of cooling.

The refrigerant follows the same cycle from the compressor to the oil trap, to the header, condenser, receiver, expansion valve and to the cooling coil. The cooling coil in this method is located in the chilled water cooler. The refrigerant passes through this coil to the stop valve, scale trap and back to the compressor. The condenser is cooled by water which is supplied from the cooling tower. The operation is exactly the same as for the direct method.

We now come to that part which differs and that does the actual cooling. Starting at the chilled water cooler, the water is chilled to the temperature necessary to properly temper the air passing thru coil and continuing into the theatre. The water is chilled by the cooling coil which is located in this cooler.

The water then leaves this chilled water cooler and enters the chilled pump where it is pumped through the chilled water cooling coils, and which coils are of the fin type. The water then returns to the chilled water cooler where it is again chilled.

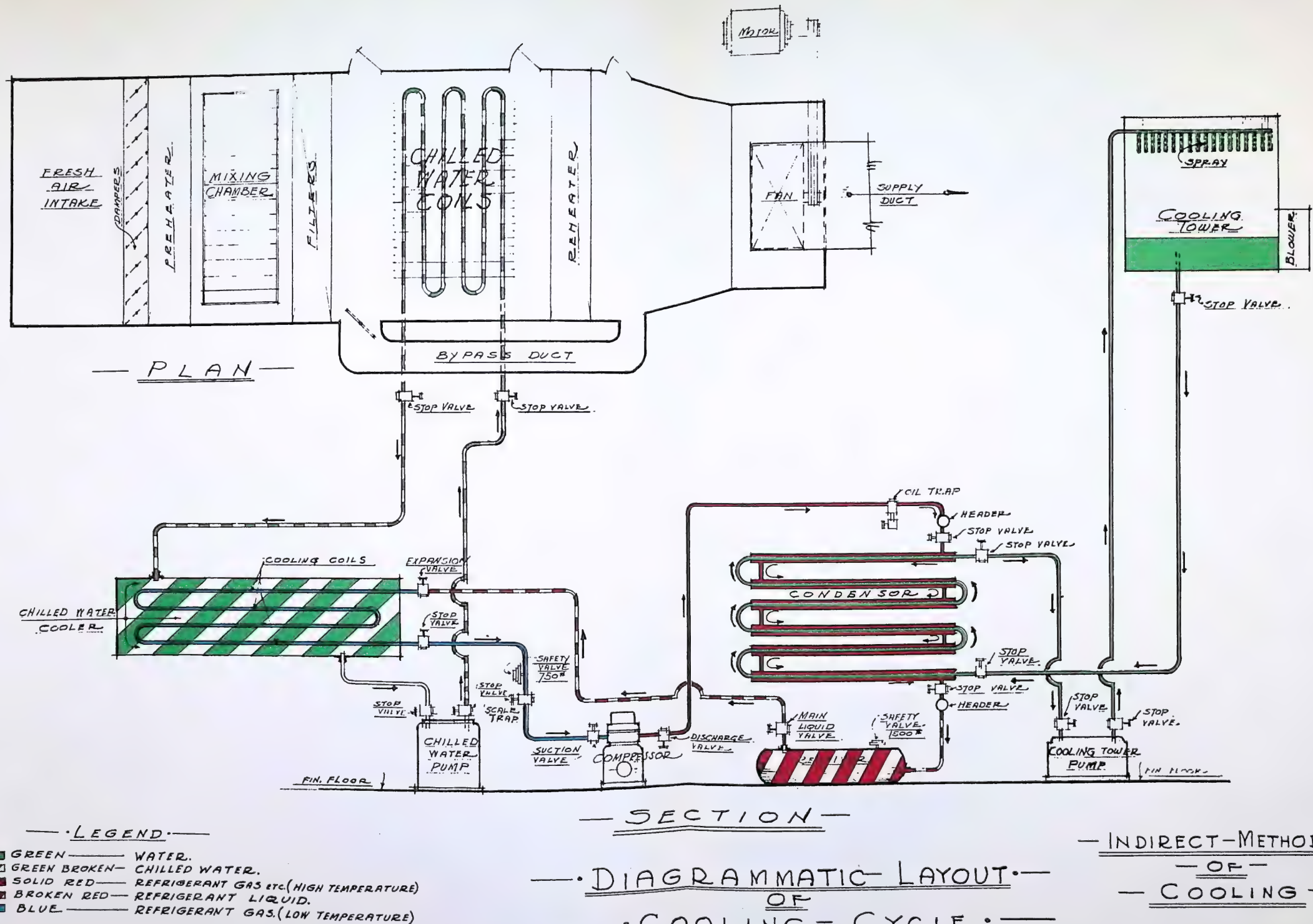
As explained before in connection with the air passage, the air comes through the fresh air intake, dampers, pre-heaters, mixing chamber, filters and then through the coils where the air is cooled and then continues through the re-heater into the blower and the theatre.

This covers the two methods. You will note that in one method, the air comes in direct contact with the expansion coils containing gas (known as cooling coils). In the other method, the cooling coils filled with gas are encased in a chilled water cooler and the gas filled coils do not come in contact with the air, but pass over the coils filled with chilled water.

In the maintenance of our cooling plants, one of the most important items is the cleaning of the condenser, which if not kept clean cuts down the tonnage of the cooling plant and, therefore, does not produce proper results.

There are various types of condensers. We would like to show you a few photos of these condensers when they have been opened up at the conclusion of an operating season. The first photo (C) is a double pipe condenser which shows the condenser open and ready to be cleaned and which must be done at the end of each operating season.

You will note the accumulation of dirt in the various openings in these pipes. This dirt reduces the area in the pipe causing reduced circulation and further acts as an insulation which does not allow proper heat transfer through the pipe. Condensers must be cleaned every year and the manager of the theater should inspect them and see that they are properly cleaned before the condensers are closed up for the next seasons operation.



DIAGRAMMATIC LAYOUT
OF
COOLING CYCLE
— NO SCALE —

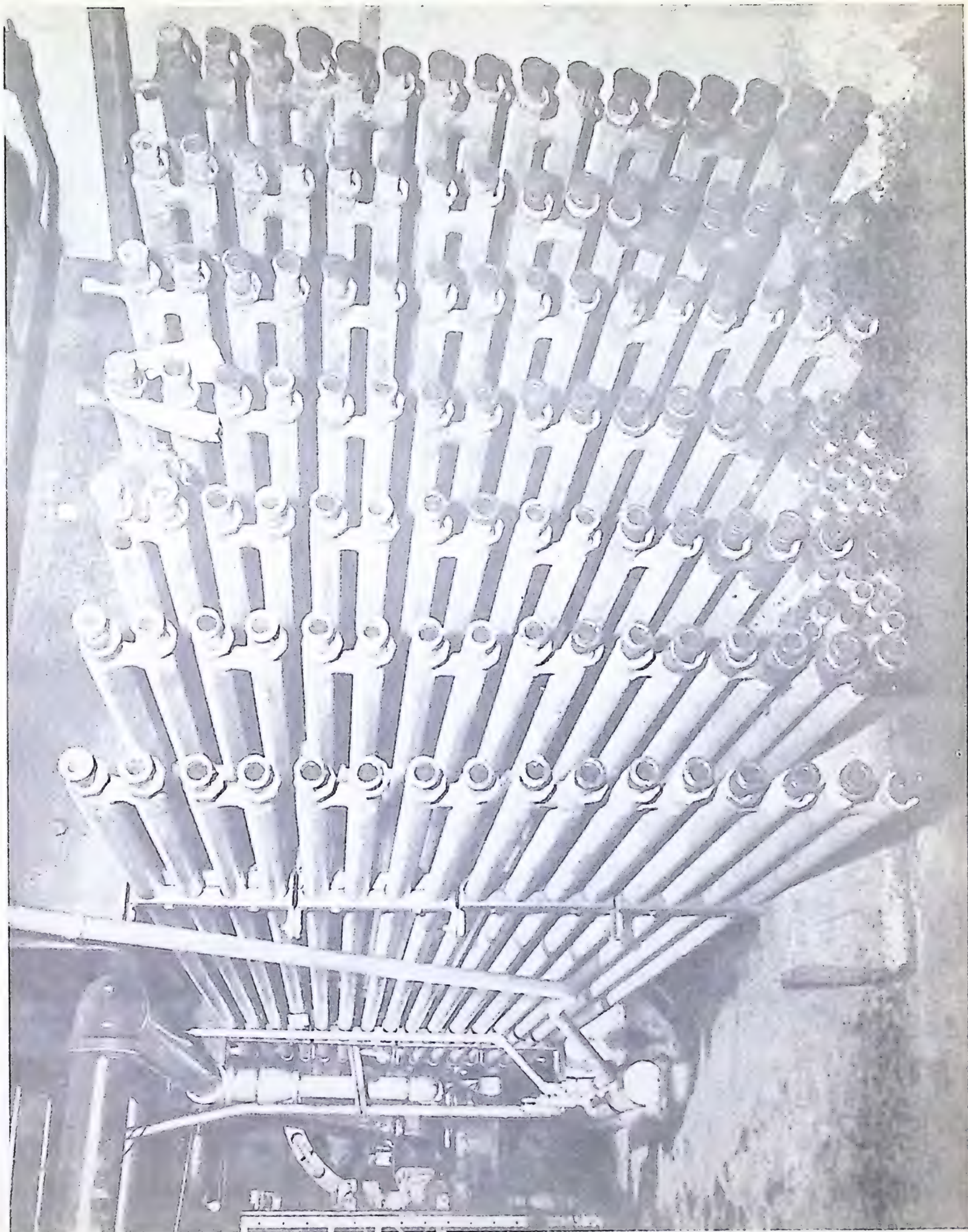
The next photo (D) shows another type of shell and tube condenser which is used in connection with Freon plants. As you can see in the photo, this condenser is very dirty, and it is important that the manager check and see that these condensers are thoroughly cleaned before they are put in operation again.

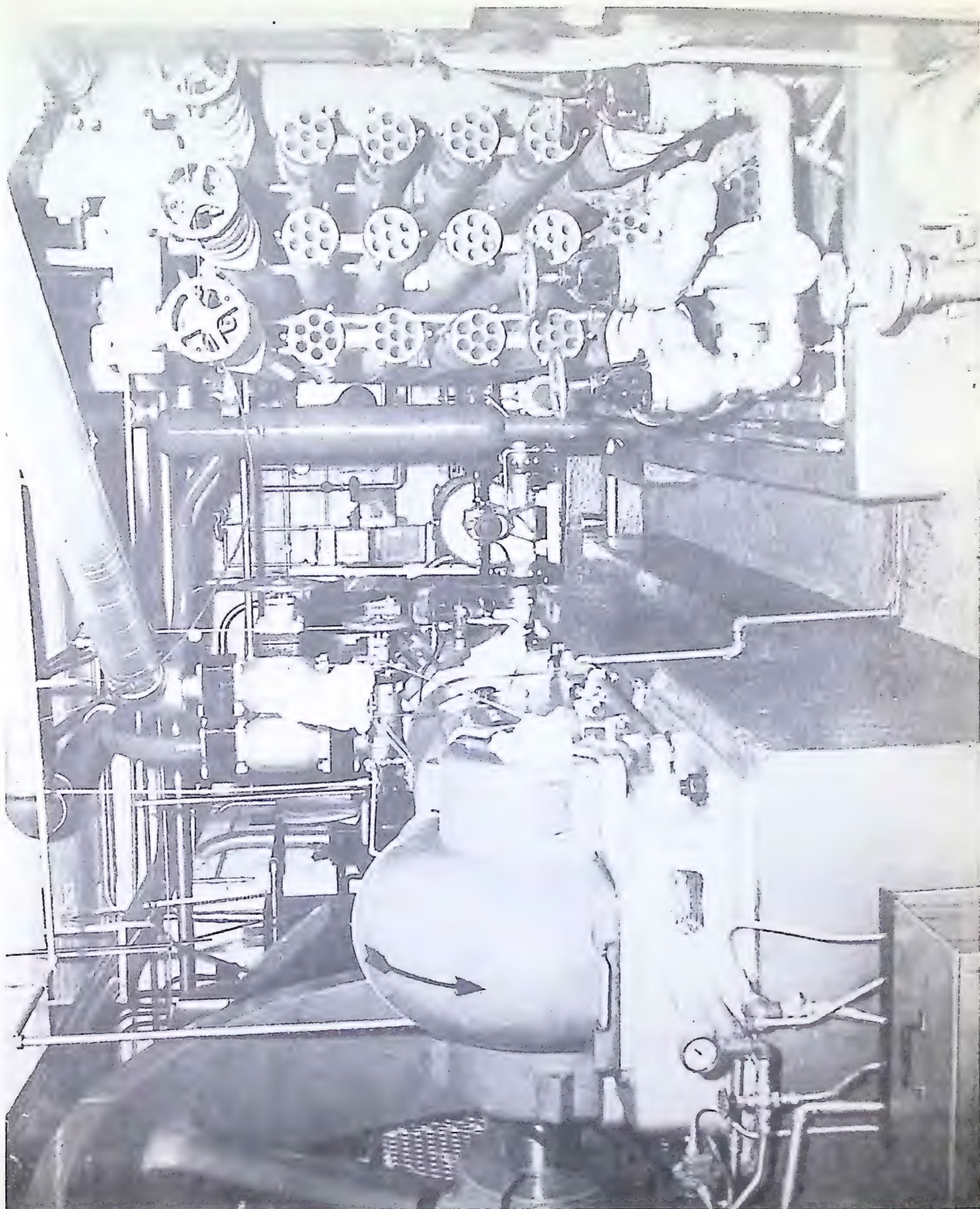
The reason for bringing this to your attention more than any other item of maintenance is because in the past we have found a lot of condensers not properly cleaned, and we have had to go to a great expense before finding this trouble and all because nobody checked the engineer to see if the work had been properly done.

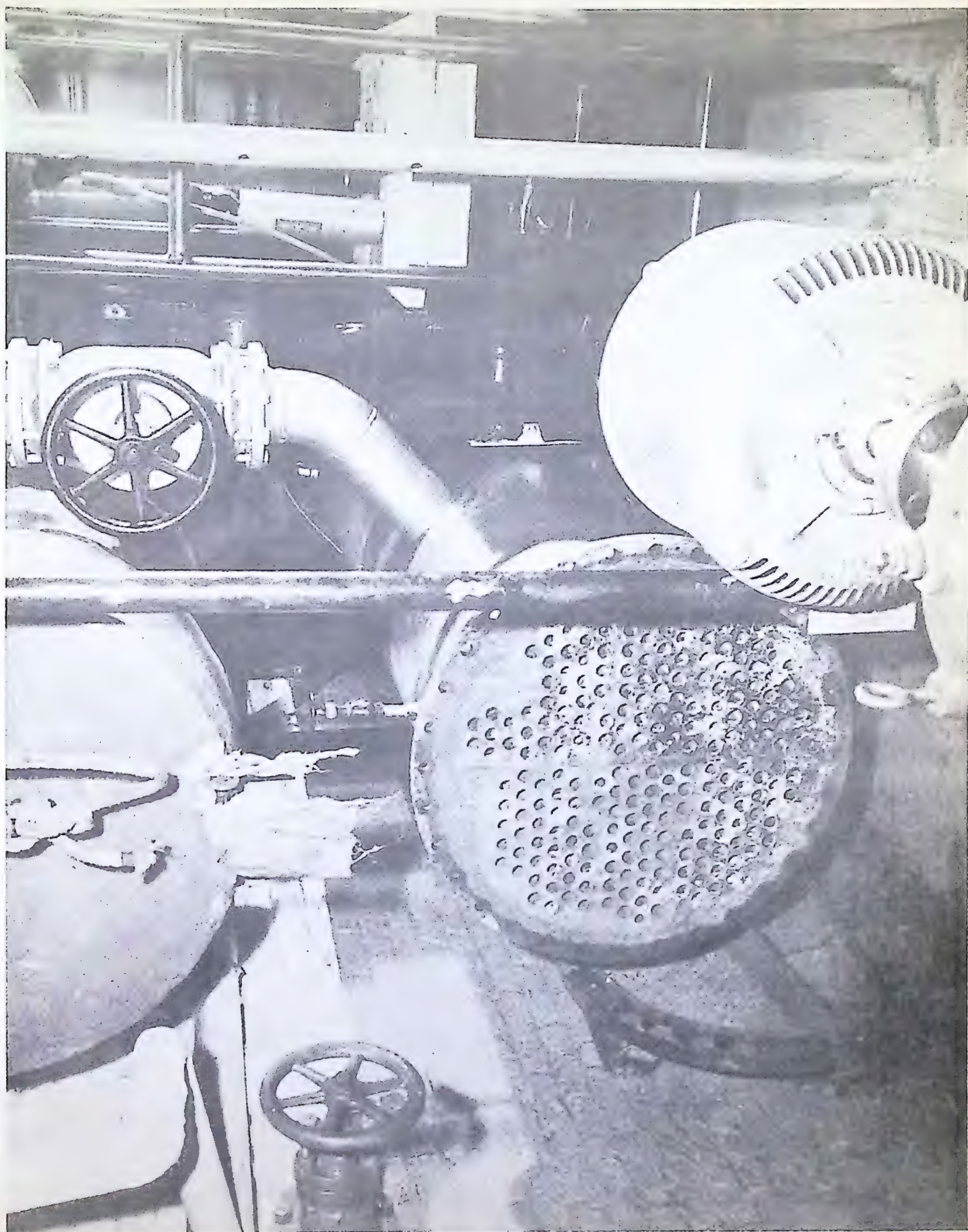
On the repair schedule there are other items which cover the compressor and all the various equipment in the theatre in connection with the Air Conditioning plant. These items should be checked over very carefully by the Manager with his engineer so that if anything is wrong with the plant, the proper information can be forwarded with the repair schedule so that we can arrange to have proper repairs made.

We have included in this brochure what is known as a Trouble Chart which covers the various troubles that you could possibly have in the operation of a refrigeration plant. If you have trouble, look down this chart to the item you are having trouble with, checking across from this item you will find the remedy for the trouble. Your engineer should be able to make the necessary repairs, but if there is any doubt in his mind, he should contact our office.

The following covers the general maintenance and operation of a plant.







GENERAL MAINTENANCE FOR CENTRAL PLANT SYSTEMS

DAILY

1. Every time compressor is started:
 - (a) Observe oil level in crank-case visible through bull's-eye or gauge glass. It should be not less than $1/4$ bull's-eye before compressor is started. Observe frequently for evidence of framing or drop of oil level.
 - (b) Note readings of discharge and suction pressure gauges to see that pressures are normal.
 - (c) Oil pressure should be checked on all forced feed lubrication compressors as soon as compressor is started.
2. Hourly inspection should be made of equipment when operating; feel the motor and each bearing and be alert for anything unusual.
3. Check outside air intake screens daily and remove any papers, dirt, etc., that may have collected. If this screen is located in a protected place, observation by operator will indicate how often to do this, rather than daily.
4. Observe occasionally after compressor has run at least one hour the crank-case temperature, which should be at least body heat, and discharge manifold, which should be well above body heat.
5. Check oil level in all motor and fan bearings. The oil should be within $1/8$ inch of the top of the oil cap when the motor or fan is not running. Never add oil while running. Use a high quality motor oil on cotton packed bearings and motors operating in cool spaces. On ball bearings, the grease cup should be given a turn once a month.

Test part of system every day for gas leaks, so that the complete system is tested every week. During the winter, once every two weeks is sufficient.

Plants using Freon or Carrene gas should be tested with Halide Leak Detector.

Plants using CO₂ gas should be tested with soap and water.

Change water weekly in evaporative condenser of cooling tower pans. Thoroughly flush out pans and clean pump strainers.

NOTE: In some locations, the amount of dirt in the air will require this to be done more often.

GENERAL MAINTENANCE FOR CENTRAL PLANT SYSTEMS

SEMI-MONTHLY

1. Check filters and clean or replace them. The frequency of doing this will have to be determined by experience.
2. Clean the pans under the cooling coils and the drain lines from the pans.
3. Clean all spray nozzles.
4. Inspect all Fin type coils, heaters, reheater, booster heaters, direct expansion coils and water coils, to see if any dirt has collected. Where possible, spray with water hose in a direction reverse to normal air flow. When a hose cannot be used, a wire brush is the next best solution.
5. Oil all damper bearings and damper linkage pins with a light motor oil, wiping off from these bearings any accumulated dust before doing this.
6. Check all belts for correct tension and make sure drives are in good alignment.

MOTORS - LUBRICATION

1. Bearing Lubrication.

- (a) For sleeve type bearings, motor oil of high grade is recommended. Use heavy medium oil for normal operating temperature.

The oil level in the motor oil cup should be checked regularly. If oil is low, fill to within 1/8" of top of cup.

Bearings should be drained and flushed twice yearly.

- (b) If motor has ball bearings, proper methods for lubrication are explained on special tags attached to bearings. Use a good grade of high temperature soda grease.

IMPORTANT: Bearings must not be overloaded with grease.

2. Keep motor clean. For best operation, the motor coils should be kept free from dirt and oil.

GENERAL MAINTENANCE FOR CENTRAL PIA NT SYSTEMS

DRIVES

1. Belts should be checked regularly, to see that they are properly tightened.
Belts that are too tight cause heating of bearings.
Belts that are too loose, cause slipping, belt wear and loss of power.
2. Drives and driven pulleys or sheaves should be in proper alignment. Poorly aligned pulleys or sheaves cause noise and rapid wear on belts.
3. With multiple belt drives, always replace all belts; not just a single belt. Otherwise, one new belt may be overloaded and break down quickly.

Save the old set of belts. When a belt wears out from the second set, replace it with one of the good ones from the original set. In this way, maximum life is obtained from each belt.

PROCEDURE FOR STARTING COOLING PLANTS

I. OPERATION OF THE COMPRESSOR (S)

1. Always open discharge valve first.
2. Open suction hand valve.
3. Tighten and align belts by sliding motor away from compressor.
4. Check the head, body and seal bolts for tightness.
5. Oil the motor bearings.
6. Make sure disconnect switch for the compressor motor starter is open, and replace fuses while open.
7. Make a preliminary check of oil level to make sure there is sufficient to operate the system temporarily.
8. If water cooled condenser is used, open hand valve in water supply line and feel leaving line to make sure that water is flowing and automatic water regulating valve operating. As a positive check, see that water is coming out of condenser drain.
9. Close the condenser drain valve.
10. If evaporative condensers are used, follow procedure in Paragraph II, below, before continuing with compressor operations.
11. Crack liquid line valve slightly until pressure in whole system is about 30#. Test for leaks with a halide torch and repair as required. Following procedure outlined in Paragraphs (a), (b), (c), (d) and (e) of Part III of "Procedure for Winter Shutdown". Repeat if necessary.
12. Open liquid line hand valves full.
13. When compressor is operating check the high side for leaks. With compressor shut down check the low side for leaks. If leaks are found to exist repair them as detailed under Sections III and IV of "PROCEDURE FOR WINTER SHUTDOWN". Check refrigerant level while operating.
14. Operate compressor, and after a short time, shut compressor down and check oil levels. Add refrigerant or oil, if necessary.
15. Check all pressurestat settings when the system is operating.

II. OPERATIONS ON THE EVAPORATIVE CONDENSER (S)

1. Oil the motor bearings.
2. Grease the fan bearings.
3. Tighten drive belts and check alignment of the motor pulley, fan pulley and belts.
4. Check conditions of coils for scale or slime.
5. Check the spray nozzles. Clean if necessary.
6. Clean the drip pan and drain.
7. Clean the pump and water strainers.
8. Replace and tighten drain plugs.
9. Clean air intake screen.
10. Replace fuses removed for safe-keeping.
11. Fill tank by opening hand valve in water line to the make-up float valve. Observe action of the float valve to see that it is not sticking or leaking, and maintaining a proper level of 1/8" below the overflow pipe.
12. Start fan and pump and observe operation.

III. OPERATIONS ON THE WEATHERMAKER (S) OR DEHUMIDIFIER (S)

1. Oil motor bearings.
2. Oil or grease fan bearings, as required.
3. Tighten drive belts and check alignment of the motor pulley, fan pulley and belts.
4. Check condition of coils for lint, etc. Remove by spraying in opposite direction to normal air flow with air or water hose.
5. If spray type dehumidifier, check and clean nozzles, if necessary.
6. Clean the drip pan and drain.
7. Clean the pump or water supply strainers.
8. If spray type dehumidifier, grease the pump.
9. If spray type dehumidifier, fill the tank by opening the hand valve in the make-up water line. Observe action of float valve, to make sure it is not sticking or leaking, and is maintaining a proper level in the tank.
10. Check the filters. If possible to clean these, do so; if not, replace the filters.

PROCEDURE FOR WINTER SHUT DOWN

- I. Check system for quantity of refrigerant and oil.
- II. Check entire system for refrigerant leaks:
 - a. Check high side with compressor running.
 - b. Check low side with compressor shut down.
- III. If leaks exist, proceed as follows:
 - a. If seal leaks, pump down as in Section V. Before attempting to repair obtain proper replacement seal and seal cover plate gaskets to be used if necessary.

Lap in original seal if in good condition - if any doubt, change seal. When returning seal to position, use a new seal cover plate gasket.
 - b. Repair leak in soldered joint by breaking joint and re-making. Remove all old solder and other foreign matter from both pipe and fitting before remaking. Tin joint before resweating.
 - c. Repair leaks in screwed joint by breaking joint. If threads are copper or brass, remove all old solder and other foreign matter. Tin inside and outside threads and remake joint. If not equipped to tin the joint or if joint is other than brass or copper, make up with litharge and glycerin, or glyptol. The litharge and glycerin must be mixed to form a smooth, thin paste before use.

CAUTION: Litharge must be orange color - not red.
 - d. Repair leak in packed valve by tightening stuffing box. If this procedure does not stop the leak, repack the valve using U.S. Rubber Co.'s metal and asbestos braided packing. Always instruct the operator or maintenance man to tighten packing each time valve is used.
 - e. Repair leaks at other points as conditions require, always using positive corrective measures.
- IV. TEST as follows after repairing leaks:
 - a. If only minor leaks have been found and repaired (by minor leaks is meant leaks from which the total losses would not amount to a full charge from the system in several months time) test the points where leaks previously existed by the use of a halide torch.
 - b. If the system in general leaks, withdraw refrigerant, repair leaks and subject the system to a pressure test, using air or CO₂ with some refrigerant present. The pressure applied should be 150 lbs. per sq. in. If air is used for testing, the system must be dehydrated after testing.

- V. If no leaks exist, or after repairing existant leaks, pump the system down by holding the low pressure cut-out closed until a slight vacuum (not more than 1 lb.) is pulled on the suction side, exercising caution to prevent slugging compressor with oil. Shut the compressor down for a few minutes allowing the pressures to stabilize, then repeat. This procedure should be repeated four or five times, or until the suction pressure does not rise to more than 5 lbs. with a five minute shut down. After pumping down, close shut off valves and observe gauges for a few minutes to be sure valves are holding.
- a. Pump refrigerant into condenser when large enough to hold charge.
 - b. Pump refrigerant into receiver of evaporative condenser when large enough to hold refrigerant.
CAUTION: Be sure to close both entering and leaving valves of evaporative condenser.
 - c. Where flooded system with water cooler is used, the receiver will seldom be large enough to hold refrigerant. For this condition, the refrigerant should be pumped into cooler and valved off there.
NOTE: This should be tagged so that when the system is started in the spring, the operator may first open these valves to determine whether the evaporator has leaked during the winter.
 - d. Where receivers are not large enough to receive the refrigerant, it should be pumped into regular refrigerant containers especially marked for the refrigerant involved and stored in a cool place. Refrigerant drums, receivers, and other containers must never be filled more than 75% full of liquid refrigerant.

VI. Secure valves and switches as follows:

- a. Close suction, discharge, and liquid stop valves on refrigerant circuit. Check seal caps or packing nut to insure tightness. CAUTION: There must be a gasket under every valve cap.
- b. Close other auxiliary valves on refrigerant circuit. Check seal cap or packing nut to insure tightness.
- c. Close hand shut off valve on water supply to condenser.
- d. Open main switch, remove fuses and tag switch with a prominent sign:
"DO NOT REPLACE FUSES UNTIL ALL VALVES IN REFRIGERANT CIRCUIT ARE OPEN".

VII. Drain System:

- a. Drain water from evaporative condenser.
- b. Drain water supply line to evaporative condenser inside the building.
- c. Remove water control assembly from supply line on evaporative condenser equipped with this assembly after testing operation of solenoid and store inside the building (when evaporative condenser is exposed to freezing temperature.)
- d. Drain condenser and connecting piping by first closing the supply water hand valve in heated space. Loosen unions on both sides of water regulating valve. Drain water from condenser by breaking line or removing plug from lowest point of return water system. CAUTION: Make sure that the line is open at both ends and that there are no traps in the line.
- e. Drain shell and tube or shell and coil coolers. Observe caution.
- f. DRAIN ALL WATER COOLING COILS, LEAVING ALL DRAINS AND VENTS OPEN.
- g. DRAIN ALL WELL WATER COILS, LEAVING ALL DRAINS AND VENTS OPEN.
- h. Tag water supply valves "Not to be Opened Until Plant is to be Put Back into Service". Be sure valves are not seeping.

VIII. Belt and Bearing Treatment.

- a. Loosen belts on compressor.
- b. Loosen belt tension on Weathermakers and fan.
- c. Oil or grease all bearings. CAUTION: Any grease lubricated bearings should not be lubricated with engine oil.

IX. Cleaning of Condenser:

At the end of each operating season, the condensers should be opened up and cleaned out thoroughly and then washed out and reassembled.

X. TROUBLE CHART

| <u>Trouble</u> | <u>Cause</u> | <u>Correction</u> |
|--|--|--|
| HIGH HEAD PRESSURE | Air or non-condensable gases in system. | Purge air from system. |
| | Warm condenser water | Increase quantity by adjusting water regulating valve. Check cooling tower operation (if used) |
| | Insufficient condenser water | Increase quantity by adjusting water regulating valve. Check if use of water elsewhere may lower the pressure in the pipes. |
| | Condenser clogged | Clean condenser tubes with brushes or solvent. |
| | Too much refrigerant in system | Draw off some gas into a service drum. |
| LCW HEAD PRESSURE | Evaporative condenser or cooling tower ineffective | Check evaporative condenser of cooling tower for proper air flow, proper water flow and satisfactory operation of the spray nozzles. |
| | Too much condenser water | Regulate the automatic water valve. |
| | Cold water | Reduce water quantity if temperature is abnormally low. |
| | Liquid refrigerant flooding back from evaporator | Change expansion valve adjustment, see that the thermal bulb is well fastened to the suction line. |
| | Leaky discharge valves in compressor | Test with gauges if compressor holds compression. If not, replace leaky valves. |
| ABNORMALLY HIGH SUCTION PRESSURE | Excessive load | On very warm day see that fresh air dampers are in minimum position. |
| | Compressor too small for load | Check capacity, try to speed up if possible or increase compressor size. |
| | Leaky suction valves on compressor | Remove compressor head, examine valve discs or rings. Replace if worn. |

| <u>Trouble</u> | <u>Cause</u> | <u>Correction</u> |
|---|--|--|
| LOW SUCTION PRESSURE | Restriction in liquid line | Pump down and examine liquid line strainer, solenoid valve and expansion valve. |
| | Compressor too big for evaporator | Check compressor capacity against load, reduce compressor speed if necessary. |
| | Insufficient refrigerant in system | Open test cock at receiver outlet with machine in operation. System is fully charged if full liquid stream is obtained. If not, add refrigerant to system. |
| | Too much oil in system | Check for possible oil traps in system; see that oil separator is working; check bull's eye on compressor. Remove oil if level is too high. |
| | Improperly adjusted expansion valve or valve too small | Adjust expansion valve for greater flow or install larger valve if necessary. |
| COMPRESSOR SHORT CYCLES ON HIGH PRESSURE CUT-OUT | High pressure cut-out improperly set | Switch should shut compressor off at about 20 lbs. above normally highest head pressure; readjust cut-out if necessary. |
| <u>Check all items enumerated under "High head pressure" above.</u> | | |
| COMPRESSOR SHORT CYCLES ON LOW PRESSURE CUT-OUT | Insufficient load | See that all fans are operating properly and that air is not blocked by dirty filters, blocked fresh air intake or clogged coil. Remove obstruction. |
| | Low pressure cut-out improperly set | Switch should shut compressor off at about 2 lbs. below normally lowest suction pressure; readjust cut-out if necessary. |
| <u>Check all items enumerated above under "Low suction pressure".</u> | | |

| <u>Trouble</u> | <u>Cause</u> | <u>Correction</u> |
|---|--|--|
| COMPRESSOR SHORT CYCLES ON THERMOSTAT | Room thermostat in path of cold air | Remove or baffle room thermostat so that it cannot be affected by supply air; place it in path of the return air. |
| COMPRESSOR RUNS CONTINUOUSLY | Excessive load | On very warm day see that fresh air dampers are in minimum position and that return air or room thermostat are not set for too low a temperature. |
| | Insufficient re- frigerant in system | Open test cock at receiver outlet with compressor in operation. System is fully charged if full liquid stream is ob- tained. If not add refrigerant to system. |
| | Compressor too small for load | Increase capacity by increasing speed or size of compressor (con- denser may have to be in- creased proportionately) |
| | Leaky discharge valves in com- pressor | Test with gauges if compressor holds com- pression. If not, re- place leaky valves. |
| COMPRESSOR NOISY | Vibration because not bolted to rigid foundation. | Bolt compressor firmly to foundation; add weight to foundation if neces- sary. |
| | Too much oil in system | See that oil separator is working; check bull's eye on compressor. Re- move oil if level is too high. |
| | Compressor is "slug- ging" liquid re- frigerant back through suction line | Expansion valve open too wide; close it. Thermal bulb improperly fasten- ed on suction line or loose. |
| | Wear of parts such as piston, piston pins, eccentrics, etc. | Dismantle compressor and replace defective parts. |

| <u>Trouble</u> | <u>Cause</u> | <u>Correction</u> |
|--|---|---|
| OIL LEAVES CRANKCASE | Too much refrigerant flooding back | Readjust expansion valve, check thermal bulb for proper mounting. Provide inverted "U" loop in suction line. |
| | Expansion valve leaking | Valve may be "wire drawn" from operation with low refrigerant charge. In- spect and replace if found defective. |
| | Improperly installed suction line | Reinstall suction line with an inverted "U" to be at least as high as the top of the cooling coils. |
| | Leaky piston rings or worn cylinder | Replace rings or compres- sor, or rebore and re- fit. |
| OIL DOES NOT RETURN TO CRANKCASE | Oil check valve stuck shut | Remove external check valve and inspect. Gate should swing freely; if it does not, burrs on hinge pin hole may be causing the trouble; re- move them. |
| | Expansion valve not flooding coil | Open up expansion valve to flood coil. |
| | No oil bleeder line (on flooded system) | Install and adjust oil bleeder line. |
| WATER VALVE CHATTERS | High water pressure | Install a water pressure reducing valve or throt- tle water supply by clos- ing hand valve ahead of automatic water valve. |
| | Water valve too large | Valve may have to be throttled too much. In- stall a smaller valve. |
| | Air in water lines | Install air chamber at high point of piping to avoid water hammer. |
| | Valve pulsating from discharge pressure fluctuation | Throttle valve or kink the copper tubing to bellows of water valve. |

| <u>Trouble</u> | <u>Cause</u> | <u>Correction</u> |
|--|--|---|
| WATER RUNS CONTINUOUSLY | Water valve open too wide | Choke water valve down until appropriate head pressure is obtained. |
| | Dirt under valve seat | Remove, inspect and clean water valve. |
| | Valve mechanism stuck | Remove, inspect and clean water valve. If necessary replace. |
| MOTOR BLOWS FUSES, TRIPS OVERLOAD RELAY | Fuses and overload relays too small | Check sizes against full load motor rating. If necessary, install larger sizes within safe limit for motor. One size larger overload relay may be used if machinery room is very warm. |
| | Starter contacts stuck | Arcing or burned switch contacts should be filed clean or replaced if nec- essary. DO NOT USE VASE- LINE ON CONTACTS. |
| | Low voltage | Check voltage with volt- meter. If more than 10% low, notify the power company to correct the condition. |
| | Leaky discharge valve | Test the discharge valve. Replace if leaky since the motor is overloaded if pistons have to oper- ate against a high pres- sure. |
| | Motor overloaded | Take amperage reading of motor and compare to nameplate reading. If overloaded, try to oper- ate with lower head pres- sure (see above under "High head pressure") and cut load on air con- ditioning system. |
| | | |
| MOTOR HOT | Low voltage | Check voltage with volt- meter. If more than 10% low, notify the power company to correct the condition. |



| <u>Trouble</u> | <u>Cause</u> | <u>Correction</u> |
|---------------------------------|---|--|
| MOTOR HOT (cont'd.) | Insufficient oil | Oil the bearings (if sleeve bearings). |
| | Too much grease in bearings | Ball bearings heat up when packed too full of grease; clean out bearings and repack about 1/2 full. |
| | Motor overloaded | See above on this page. |
| COMPRESSOR WILL NOT START | Thermostat set too high | Check temperature setting of thermostat against the temperature of the surrounding air. |
| | Thermostat bulb lost its charge | Check if thermostat responds to warming of bulb (in hand). If not, replace defective bulb. |
| | Overload tripped or fuses blown | Push "reset" button on starter, test fuses. Correct the condition (See above under "motor blows fuses".) |
| | Switch out | Check all switches; e.g. knife switch may be pulled. |
| | No charge of gas in system operated by low pressure control | With no gas in system there is insufficient pressure to throw in low pressure control. Recharge system with gas; check for and repair leaks. |
| HEAD GASKET LEAKS | Dirty contact points on controls | Clean contacts on all control instruments with emery cloth. |
| | Head bolts loose | Tighten head bolts. |
| | Gasket defective | Take off compressor head and replace gasket. |
| | Oil slugging | Check at bull's eye that compressor does not have too much oil. See that oil separator is working. |

| <u>Trouble</u> | <u>Cause</u> | <u>Correction</u> |
|---|-------------------------------------|--|
| CYLINDERS AND CRANKCASE SWEATING. | Too much oil in system | See preceding item. |
| | Too much refriger- ant in system | Check head and suction pressures. If pressures are high, draw off some gas into service drum. |

TEMPERATURE

The control of temperature in a building is of great importance. Considerable studies have been made to determine the most comfortable temperature and humidity conditions. In winter, the problem is not so critical: a temperature of 72 degrees Fahrenheit and a relative humidity of over 25% is satisfactory to the greater majority of the people. In summer, however, experience has taught us that an extremely comfortable condition within an auditorium is the maintenance of temperature differentials as follows, when the relative humidity within the auditorium is maintained at 55% to 62%.

If occupancy is comparatively short, 3 hours or less, as in a department store or theatre, it may be undesirable in the hottest weather to lower the temperature fully to the comfort zone. The entering shock will be too great. Instead, a varying differential between the indoor and outdoor temperature is maintained in the following table:

TYPICAL DIFFERENTIAL TABLE

Temperature - Degrees Fahrenheit

| <u>Outside</u> | <u>Inside</u> | <u>Differential</u> |
|----------------|---------------|---------------------|
| 75 | 73 | 2 |
| 80 | 75 | 5 |
| 85 | 76 | 9 |
| 90 | 78 | 12 |
| 95 | 80 | 15 |

The theatre manager should rely on this table rather than on his own feeling of comfort when determining the temperature to be maintained in the theatre. Since he remains in the cool theatre for the greater part of the day, he does not appreciate the shock which his patrons experience when entering or leaving the theatre.

The term "designing for a 10 degree" or "for a 15 degree" differential, refers to the difference, when the outside temperature is about 95.

More than a 15 degree differential is inclined to give too much shock.

On humid "muggy" days the comfort will be greater than the "temperature differential" indicates, because the humidity on the inside will be so much less than it is on the outside.

This lessened humidity explains why, upon stepping into a conditioned building, one feels perhaps "twice as cool" as the thermometer indicates.

When conditioning was first used an attempt to reach 70 degrees on hot days was thought to be desirable. The slogan of "20 degrees cooler inside" has been remembered by many people who even yet complain of the smaller shocks.

Comfort had by humidifying is more pleasant than that had by lower temperature. In dry air the body actually cools itself by its own evaporation.

There are two temperature readings which should be taken; one is a temperature reading as given by a thermometer, such as is ordinarily used to register temperatures of different substances, which reading is known as "the dry" temperature reading.

The other reading, which is probably more important than the dry temperature, is the one given by a thermometer which has its bulb incased in a wet wick. The reading which is given by this thermometer is lower than that given by the dry thermometer in all instances, except where a condition of 100% relative humidity exists.

The reason why a thermometer incased in a wet wick reads lower than the dry thermometer, except in the above condition, is that a small amount of water is evaporated from the wick, and when this water evaporates, it removes heat from the thermometer, and, therefore, causes it to have a lower reading than the dry thermometer. The amount that this thermometer reads lower than the dry thermometer, is dependent upon rate that the water is evaporated from the wick, and this in turn, is dependent upon what is commonly termed "humidity" of the air; or more strictly speaking, the amount of moisture that exists in the air.

The less the amount of moisture in the air, or the lower the humidity, the greater will be the rate of evaporation of water from the wick, and, therefore, the lower this thermometer reading will be.

It, therefore, follows that the reading of the wet thermometer is an indication of the amount of moisture in the air and is a measure of the humidity of the air.

We are attaching a chart showing the relative humidity under different dry and wet thermometer readings.

The devices for registering the wet and dry thermometer readings are known by various names, such as "Hygrometer" (one of which was supplied to your theatre.)

One example of how to read the chart is as follows:

Assume that you have two thermometers. The dry thermometer reads 70 degrees. The thermometer which has a wet wick around it, reads 60 degrees. This is a differential of 10 degrees. Look down on the column, marked "DRY" and you come to the figure 70 degrees. Look along the column at the top of the page, marked "DIFFERENTIAL," and you come across the figure 10. Running down column under figure 10, where same crosses a horizontal line, adjacent to 70, you will note the figure 55. This is the relative humidity of the air under the above conditions.

RELATIVE HUMIDITY TABLE

Difference between reading of "Wet Bulb" and "Dry Bulb" thermometers

| Dry | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
|-----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 60 | 94 | 89 | 83 | 78 | 73 | 68 | 63 | 58 | 53 | 48 | 43 | 39 | 34 | 30 | 26 | 21 | 17 | 13 | 9 | 5 | 1 | | | | |
| 61 | 94 | 89 | 84 | 78 | 73 | 68 | 63 | 58 | 54 | 49 | 44 | 40 | 35 | 31 | 27 | 22 | 18 | 14 | 11 | 7 | 3 | | | | |
| 62 | 94 | 89 | 84 | 79 | 74 | 69 | 64 | 59 | 54 | 50 | 45 | 41 | 36 | 32 | 28 | 24 | 20 | 16 | 12 | 8 | 4 | 1 | | | |
| 63 | 95 | 89 | 84 | 79 | 74 | 69 | 64 | 60 | 55 | 50 | 46 | 42 | 37 | 33 | 29 | 25 | 21 | 17 | 14 | 10 | 6 | | | | |
| 64 | 95 | 90 | 84 | 79 | 74 | 70 | 65 | 60 | 56 | 51 | 47 | 43 | 38 | 34 | 30 | 26 | 22 | 18 | 15 | 11 | 7 | 4 | | | |
| 65 | 95 | 90 | 85 | 80 | 75 | 70 | 66 | 61 | 56 | 52 | 48 | 44 | 39 | 35 | 31 | 27 | 24 | 20 | 16 | 12 | 8 | | | | |
| 66 | 95 | 90 | 85 | 80 | 75 | 71 | 65 | 61 | 57 | 53 | 48 | 44 | 40 | 36 | 32 | 29 | 25 | 21 | 17 | 14 | 10 | 7 | 3 | | |
| 67 | 95 | 90 | 85 | 80 | 75 | 71 | 66 | 62 | 58 | 53 | 49 | 45 | 41 | 37 | 33 | 30 | 26 | 22 | 19 | 15 | 12 | | | | |
| 68 | 95 | 90 | 85 | 80 | 76 | 71 | 67 | 62 | 58 | 54 | 50 | 46 | 42 | 38 | 34 | 31 | 27 | 23 | 20 | 16 | 13 | 10 | 6 | 3 | |
| 69 | 95 | 90 | 85 | 81 | 76 | 72 | 67 | 63 | 59 | 55 | 51 | 47 | 43 | 39 | 35 | 32 | 28 | 24 | 21 | 18 | 14 | | | | |
| 70 | 95 | 90 | 86 | 81 | 77 | 72 | 68 | 64 | 59 | 55 | 51 | 48 | 44 | 40 | 36 | 33 | 29 | 25 | 22 | 19 | 15 | 12 | 9 | 3 | 3 |
| 71 | 95 | 90 | 86 | 81 | 77 | 72 | 68 | 64 | 59 | 55 | 51 | 48 | 44 | 40 | 36 | 33 | 29 | 27 | 23 | 20 | 17 | 13 | 10 | 7 | 4 |
| 72 | 95 | 91 | 86 | 82 | 77 | 73 | 69 | 65 | 61 | 57 | 53 | 49 | 45 | 42 | 38 | 34 | 31 | 28 | 24 | 21 | 18 | 15 | 12 | 9 | 6 |
| 73 | 95 | 91 | 86 | 82 | 78 | 74 | 69 | 65 | 61 | 57 | 53 | 50 | 46 | 42 | 35 | 32 | 29 | 25 | 22 | 19 | 16 | 13 | 10 | 7 | |
| 74 | 95 | 91 | 86 | 82 | 78 | 74 | 69 | 65 | 61 | 53 | 54 | 50 | 47 | 43 | 39 | 36 | 33 | 29 | 26 | 23 | 20 | 17 | 14 | 11 | 8 |
| 75 | 96 | 91 | 86 | 82 | 78 | 74 | 70 | 66 | 62 | 53 | 54 | 51 | 47 | 44 | 40 | 37 | 34 | 30 | 27 | 24 | 21 | 18 | 15 | 12 | 9 |
| 76 | 96 | 91 | 87 | 82 | 78 | 74 | 70 | 66 | 62 | 59 | 55 | 51 | 48 | 44 | 41 | 38 | 34 | 31 | 28 | 25 | 22 | 19 | 16 | 13 | 11 |
| 77 | 96 | 91 | 87 | 83 | 79 | 74 | 71 | 67 | 63 | 59 | 56 | 52 | 48 | 45 | 42 | 39 | 35 | 32 | 29 | 26 | 23 | 20 | 17 | 14 | 12 |
| 78 | 96 | 91 | 87 | 83 | 79 | 75 | 71 | 67 | 63 | 60 | 56 | 53 | 49 | 46 | 43 | 39 | 36 | 33 | 30 | 27 | 24 | 21 | 18 | 16 | 13 |
| 79 | 96 | 91 | 87 | 83 | 79 | 75 | 71 | 68 | 65 | 60 | 57 | 53 | 50 | 46 | 43 | 40 | 37 | 34 | 31 | 28 | 25 | 22 | 19 | 17 | 14 |
| 80 | 96 | 91 | 87 | 83 | 79 | 75 | 72 | 68 | 64 | 61 | 57 | 54 | 50 | 47 | 44 | 41 | 38 | 35 | 32 | 29 | 26 | 23 | 20 | 18 | 15 |
| 82 | 96 | 92 | 88 | 84 | 80 | 76 | 72 | 69 | 65 | 61 | 58 | 55 | 51 | 48 | 45 | 42 | 39 | 36 | 33 | 30 | 28 | 25 | 22 | 20 | 17 |
| 84 | 96 | 92 | 88 | 84 | 80 | 76 | 73 | 69 | 66 | 62 | 59 | 56 | 52 | 49 | 46 | 43 | 40 | 37 | 35 | 32 | 29 | 26 | 24 | 21 | 19 |
| 86 | 96 | 92 | 88 | 84 | 81 | 77 | 73 | 70 | 66 | 63 | 60 | 57 | 53 | 50 | 47 | 44 | 42 | 39 | 36 | 33 | 31 | 28 | 26 | 23 | 21 |
| 88 | 96 | 92 | 88 | 85 | 81 | 77 | 74 | 70 | 67 | 64 | 61 | 57 | 54 | 51 | 48 | 46 | 43 | 40 | 37 | 35 | 32 | 30 | 27 | 25 | 22 |
| 90 | 96 | 92 | 89 | 85 | 81 | 78 | 74 | 71 | 68 | 65 | 61 | 58 | 55 | 52 | 49 | 47 | 44 | 41 | 39 | 36 | 34 | 31 | 29 | 26 | 24 |
| 92 | 96 | 92 | 89 | 85 | 82 | 78 | 75 | 73 | 68 | 65 | 62 | 59 | 56 | 53 | 50 | 48 | 45 | 42 | 40 | 37 | 35 | 32 | 30 | 28 | 25 |
| 94 | 96 | 93 | 89 | 85 | 82 | 79 | 75 | 72 | 69 | 66 | 63 | 60 | 57 | 54 | 51 | 49 | 46 | 43 | 41 | 38 | 36 | 33 | 31 | 29 | 27 |
| 96 | 96 | 93 | 89 | 86 | 82 | 79 | 76 | 73 | 69 | 66 | 63 | 61 | 58 | 55 | 52 | 50 | 47 | 44 | 42 | 39 | 37 | 35 | 32 | 30 | 28 |
| 98 | 96 | 93 | 89 | 86 | 82 | 79 | 76 | 73 | 70 | 67 | 64 | 61 | 58 | 55 | 53 | 50 | 48 | 45 | 43 | 40 | 38 | 36 | 34 | 32 | 29 |
| 100 | 96 | 93 | 89 | 86 | 83 | 80 | 77 | 73 | 70 | 68 | 65 | 62 | 59 | 56 | 54 | 51 | 49 | 45 | 44 | 41 | 39 | 37 | 35 | 33 | 30 |
| 102 | 96 | 93 | 89 | 86 | 83 | 80 | 77 | 74 | 71 | 69 | 65 | 62 | 59 | 57 | 54 | 52 | 49 | 47 | 45 | 43 | 40 | 38 | 36 | 34 | 32 |
| 104 | 96 | 93 | 90 | 86 | 83 | 80 | 77 | 74 | 71 | 69 | 65 | 63 | 60 | 58 | 55 | 52 | 50 | 48 | 46 | 43 | 41 | 39 | 37 | 35 | 33 |
| 106 | 96 | 93 | 90 | 87 | 83 | 80 | 77 | 74 | 72 | 69 | 66 | 63 | 60 | 58 | 56 | 53 | 51 | 48 | 46 | 44 | 42 | 40 | 38 | 36 | 34 |
| 108 | 96 | 93 | 90 | 87 | 84 | 81 | 78 | 75 | 72 | 70 | 66 | 64 | 61 | 59 | 56 | 54 | 51 | 49 | 47 | 45 | 43 | 41 | 39 | 37 | 35 |

REPORTS

You are all familiar with the various reports and temperature charts that we send to the theatres which we ask you to fill in and return.

The information that we request is a guide to us and allows us to assist you in the proper maintenance of your theatre. The reason we say this is because we check each of these reports immediately upon its receipt and want you to understand that we can detect from these reports if anything covered by them is not proper.

The first report (Circular Letter #201) is the construction report which is very elementary, but it still provides us with much information and all items requiring information are checked immediately.

The second report is the standpipe and sprinkler inspection form. There should be no problem in making out this report especially after our previous discussion in which we outlined the complete function of these systems.

The 3rd report is the temperature chart. This form is especially important as it gives information as to the daily functioning of the various operating parts of the air conditioning plant. From these reports we can readily detect improper operation and arrange for a trouble-shooter to go to your theatre to check conditions and if necessary, issue proper instructions or changes in methods of operation so that better results can be obtained. These instructions will be given to you and your engineer.

It is important that the information you send us through these charts be accurate. Many engineers and managers may feel that by giving improper information on some of the temperatures it will give the impression that the plant is in proper operating condition. These improper temperatures are easily detected, as all of the figures on the chart tie together and our technical knowledge readily discloses irregularities. Therefore, I am going to ask each and every one of you to please see that when you send this information to us you give the correct temperatures. By this method we can assist you in getting the best results out of your plant.

It is not the intention to have the engineer leave the Engine Room to take readings throughout the theatre. These readings should be taken by one of your assistants or an usher, and should you happen to skip an hourly reading on account of business, I would rather this be omitted than have an incorrect reading which your engineer may give you. It would be advisable for the Manager or his assistant, when he has the time to check some of the readings that have been taken by others to verify their correctness. On any occasion when the engineer gives the temperatures, they should be checked, as he may be establishing temperatures to overcome his laziness in the operation of the plant because additional effort was needed to run the equipment to give the proper results.

DATE _____

Exterior

(Pages 1 to 3 inclusive)

1. Are Sidewalks defective _____
2. Are Areaways defective _____
- 2a. Are they clean from all debris _____
3. Are gratings defective _____
4. Are coal hole covers defective, or not securely fastened down _____
5. Do conductors discharge on sidewalk _____ Are they connected to sewer. _____
6. Is ice forming unnecessarily on sidewalk, in winter, due to defective conductors, depressions in sidewalk, etc. _____
7. Are yard conditions satisfactory _____
8. What is condition of the Signs _____
Structural Framing _____ Marquee _____
9. Are there any unsafe projections from buildings _____
10. Are two men working together while changing signs, lights, etc. with ladders _____ Are all ladders in good condition _____
11. Are fire escapes and courts in good condition and free from litter _____
12. Are fire escape hoods and gutters clean and in good condition _____

INTERIOR:

13. Are ceilings defective. (give location) _____
14. Are stair treads defective _____
15. Are hand rails in front of balconies and galleries defective _____
16. Are guard rails : _____ defective _____
17. Are mushrooms under seats all secure _____
18. Are stair coverings defective _____
19. Are floor coverings defective _____
20. Is enough time permitted after the mopping of marble and tile floors to insure them being perfectly dry, before patrons use them _____

CONDITION OF SEATS:

21. Are they securely fastened to floor_____
22. Are arm rests all provided, and are they secure_____
23. Are seats torn_____any protruding nails_____are there any missing parts_____
24. Are aisles kept perfectly clear at all times of all obstructions, such as patrons' luggage, packages, etc._____
25. Are chandeliers and cables in good condition_____
26. Are ornaments on walls, and large vases or statues, securely fastened so they cannot fall or be pushed over_____
27. Are bars provided on glass doors, where necessary_____
28. Are all fire appliances (Axes, hooks, extinguishers, tanks, buckets, etc.) in good working condition and properly placed_____
29. Are all exit doors and panic bolts in good operating condition_____

ELEVATORS:

30. Are elevators and elevator doors in good working order_____
31. Are they in charge of competent operators_____
32. Are ash hoists and block and fall ropes and pulleys in good condition_____

BOOTH:

33. Are fusible links on booth doors and openings in good condition_____
34. Is ventilating system in booth in good working order_____
35. Are fire extinguishers filled and ready for emergency_____

STAGE:

36. Is the asbestos curtain in good operating condition_____
37. Is the automatic stage skylight in good operating condition_____
38. Are fire extinguishers filled and ready for emergency_____
39. Are bucket tanks filled and ready for emergency_____
40. Is switchboard in good condition_____rubber mats in position_____
41. Are all backstage stairs in good condition and provided with hand rails_____
42. Is orchestra pit properly guarded_____

BASEMENT:

43. Are doors leading from lounge or rest rooms, to rooms housing movie machinery, kept locked_____
44. Are boilers in good condition and in good working order_____
45. Are any additional guards necessary on moving machinery, such as pumps, motors, cooling systems, airconditioners, etc._____

REST ROOMS:

46. Are faucet handles, wash basins, toilet bowls, towel racks, vending machines etc, in good condition_____

ROOF:

47. Note defective conditions with regard to chimneys, cornices copings, flagpoles, skylights, ventilating fans, etc._____
48. Is there any way by which unauthorized persons such as neighborhood boys can reach roof of building_____.
How can this condition be remedied_____

CATASTROPHE HAZARD:

49. Possible collapse, fire, explosion, asphyxiation, etc. any part of premises_____

ELECTRICAL WORK:

50. Give us a specific report as to the date when each motor was oiled, cleaned and greased

ROOFS:

51. Is your roof clear and clean of all debris_____
52. Are your leader lines and leader boxes clear of all obstructions so in case of excessive rain there will be no accumulation of water on your roof._____

LOEW'S _____ THEATRE

BY _____ MANAGER

LOEW'S THEATRES

CONSTRUCTION DEPT.

MANAGER'S FIRE EQUIPMENT INSPECTION REPORT

Made Quarterly.

Copy to District Manager.

THEATRE_____

DATE_____

LOCATION_____

NOTICE:

(This report must be filled out personally by the manager and forwarded to main office.
State if representative of Fire Dept. was present at inspection and give name.)

I hereby certify that I have this day made a thorough examination and test of the standpipe system, pumps, tanks, sprinkler system and fire fighting equipment in this theatre and find the same in perfect operating order and condition as shown below.

AA—Is your asbestos curtain in good operating condition

Do you run same up and down daily.....

When was curtain last operated in your presence

BB—Is your Auto Stage Skylight in good operating condition.....

When was Skylight last tested in your presence.....

Have you a sharp knife and printed instructions sign, showing how to use same attached to guy ropes supporting Skylight.....

CC—Are all your exit doors and panic bolts in good operating condition throughout entire theatre; inside and out.....

Are all doors inside and out of theatre clear and free from all obstructions.....

DD—Do your picture booth fire shutters operate properly

How often do you test same.....

When were they last tested in your presence.....

Do you keep your booth free from accumulation of unnecessary waste material.....

Do you have pails of sand, pails of water and fire extinguishers in booth.....How many.....

Pyrenes.....Pails of sand.....Pails of water.....
Electric

EE—Have you filled emergency lanterns on stage.....How many.....

Have you emergency flashlights in front of house.....How many.....

Are all house employees instructed as to location and use of same.....

Have you an independent emergency lighting system..... Kind.....

How often do you test same.....

If Battery System, when were Batteries last tested in your presence.....

Is same in good operating condition.....

FF—Do you have regular firedrills for all employees.....How often.....

Are all employees of all depts. in your theatre instructed what to do and how to act in case of emergency or fire.....

Have you some special signal to indicate an emergency or fire.....

Is every person in every department in your theatre familiar with same.....

GG—Is all your fire hose in good condition.....

When was it last tested by city authorities in your presence.....

Are all fire appliances (axes, hooks, extinguishers, buckets, etc.) in good working condition and properly placed

Are your fire extinguishers properly filled.....

Is the filling date card attached to each extinguisher

Are all exit courts, passageways, and fire-escapes, clear and free from obstructions.....

Are they properly lighted at night.....

Have you "NO SMOKING" signs in picture booth, on stage, in dressing rooms, porters' rooms, and musicians' rooms.....

Is your stage and plenum chamber clean and free from accumulated waste materials and objects.....

HH—Does a city fireman inspect your theatre daily.....

Have you a city fireman in your theatre at all times

Have you any hanging fixtures on a windlass.....

When were they last inspected.....Are they in a safe condition.....

II—Is your roof clean and in good condition.....

Are wire strainers placed on the heads of all pipe leaders.....

When did you last inspect your roof.....

Do you and all department heads know where and how to shut off your high and low pressure water systems

Do you and all department heads know how and where to shut off your main supplies of steam and electricity

Do you and all department heads know where and how to shut off your sprinkler alarm and sprinkler system

Are all the switches, valves, etc., mentioned in above questions tagged with necessary information signs

SPRINKLER SYSTEM

- A. Is sprinkler tank in good condition and full of water — (10,000 Gals.).....
- B. Is steam heat in roof tank in good condition.....
- C. Are tank filling pump and automatic starter in good operating condition.....
- D. Is high and low alarm in good condition.....
- E. Is long stem wheel valve in good condition.....
- F. Are there any sprinkler heads missing.....
- G. Have you extra sprinkler heads for stage and house on hand.....Stage.....House.....
- H. Are you and all department heads familiar with location of main sprinkler valve.....
Is main sprinkler valve sealed open at all times and tagged with a sign.....

-
- 1. Have you any Roof Tanks..... Conditions.....
 - 2. Is steam heat in roof tank in good condition.....
 - 3. Is high and low water alarm in good operating condition.....
 - 4. Is fire pump in good operating condition.....
 - 5. Does fire pump automatically (Cut in at 60 lb. — Cut out at 80 lb.).....
 - 6. Is automatic gauge at fire pump in perfect operating condition.....
 - 7. Are all standpipes in good condition (all valves and check valves operating).....
 - 8. What is the pressure of your high pressure line.....
 - 9. What is the pressure of your low pressure line.....
 - 10. Are suction tank and float valve in basement in good condition.....
 - 11. Is small filling pump in good condition and working automatically.....
 - 12. When was system tested last to show 50 lbs. pressure at top outlet.....
 - 13. Are street siamese connections in good operating condition.....

NOTE: Your signature on this questionnaire implies that you are now giving the maximum degree of safety to persons entering your theatre. If you have any suggestions that will improve same, or have any obstructive features detrimental to same, STATE THEM HERE, OR ANY OTHER COMMENTS ON THE NEXT PAGE:—

INSTRUCTIONS

1. NOTIFY FIRE DEPT. AND MAIN OFF. AT ONCE IF ANY PART OF STAND-PIPE OR SPRINKLER SYSTEM IS OUT OF ORDER.
2. There must, at all times, be not less than 3500 gallons of water in the roof tank for your FIRE LINES.
3. There must, at all times, be not less than 10,000 gallons of water in sprinkler tank for sprinkler system.
4. All roof tanks must be heated in winter so that water temperature will not be below 40 degrees Fahrenheit.
5. Do not depend entirely upon your high and low alarm telltale to see if your tanks are full. Go up to the roof three times each week and investigate.
6. Try out your fire pumps each day. It only takes a few minutes.
7. Keep the knife for asbestos curtain always sharp.
8. Try out your automatic stage skylights weekly as snow or sleet sometimes binds them.
9. See that your extinguishers are always filled and have the last filling date thereon.
10. See that the hair felt and tar paper covering of the tank pipes are always in good condition to prevent pipes from freezing.
11. See that the Drip line of the street Siamese is always open and that the Siamese is not frozen from leaky check valve.
12. KEEP ALL COURTS AND FIRE ESCAPES CLEAR.
13. See that your pumps, motors, stuffing boxes and any other operating machinery are properly lubricated (oil, grease, etc.).
14. See that your electric telltales, control boards and all wires are in good condition.
15. Instruct all your employees to remain cool and collected in case of emergency. Walk to exits. Do not run. KEEP YOUR HEAD.

Notice: This report must be filled out personally by manager and forwarded to main office. State if representative of Fire Dept. was present at inspection and give name.

IN PRESENCE OF

(Signed).....
MANAGER

.....
POSITION.....

(Signed).....
CHIEF ENGINEER

NOTICE: Your signature on this questionnaire implies that you are now giving the maximum degree of safety to persons entering your theatre. If you have any suggestions that will improve same, or have any obstructive features detrimental to same, STATE THEM, OR ANY OTHER COMMENTS ON THIS PAGE.

LOEW'S THEATRES
CONSTRUCTION DEPT.
(MANAGERS' MONTHLY INSPECTION REPORT)
STANDPIPE AND SPRINKLERS

THEATRE_____

DATE_____

NOTICE:

(This report must be filled out on the first of each month and forwarded to main office).
State if representative of Fire Dept. was present at inspection and give name).

I hereby certify that I have this day made a thorough examination and test of the standpipe system, pumps, tanks, sprinkler system and fire fighting equipment in this theatre and find the same in perfect operating order and condition as shown below.

QUESTION

ANSWER,

1. Is Roof Tank in Good Condition and Are All Pipes Properly Covered?
2. Is Steam Heat in Roof Tank in Good Condition?
3. Is High and Low Water Alarm in Operating Condition?
4. Is Fire Pump in Operating Condition?
5. Does Fire Pump Automatically { Cut in at 60 lb.
Cut out at 80 lb.
6. Is Automatic Gauge at Fire Pump in Perfect Operating Condition?
7. Are All Standpipes in Good Condition (All Valves and Check Valves Operating)?
8. Are Suction Tank and Float Valve in Basement in Good Condition?
9. Is Small Filling Pump in Good Condition and Working Automatically?
10. When was System Tested Last to Show 50 lb. Pressure at Top Outlet?
11. Is All your Fire Hose in Good Condition?
12. Are All Fire Appliances (Axes, Hooks, Extinguishers, Buckets, etc.) in Good Working Condition and Properly Placed?
13. Are Street Siamese Connections in Good Operating Condition?

SPRINKLER SYSTEM

- A. Is Sprinkler Tank in Good Condition and Full of Water? (10,000 Gallons)
- B. Is Steam Heat in Roof Tank in Good Condition and Are All Pipes Properly Covered?
- C. Are Tank Filling Pump and Automatic Starter in Good Operating Condition?
- D. Is High and Low Alarm in Good Condition?
- E. Is Long Stem Wheel Valve in Good Condition?
- F. Are there any Sprinkler Heads Missing?
- G. Have You Spare Sprinkler Heads on Hand?

GENERAL

- AA. Is your Asbestos Curtain in Good Operating Condition?
- BB. Is your Auto Stage Skylight in Good Operating Condition and Is Knife For Cutting Rope in Proper Location?
- CC. Are All your Exit Doors and Panic Bolts in Good Operating Condition?

NOTE: State here whether you have during the past month had occasion to notify the Fire Department of any Repairs, and if so, when and what were these repairs.

STATE HERE ANY OTHER COMMENTS:

(Signed) _____
MANAGER.

IN PRESENCE OF

(Position) _____

(OVER)

THIS REPORT MUST BE SIGNED
BY THE MANAGER, AS HE WILL
BE HELD RESPONSIBLE AS TO
ITS CORRECTNESS.

NEW STAND-PIPE RULE FOR THEATRES

(As Amended May 18, 1929)

RULE NO. 3.

The Engineer, SUPERINTENDENT or PERSONS in charge of the standpipe fire line system shall be REGISTERED and submit to an examination in the Fire Department.

Upon evidence of fitness to properly operate and maintain the standpipe system, he shall be granted a certificate to that effect. The certificate shall contain the full name and a small photograph of the holder.

Theatre buildings provided with fire pumps shall have at least one certified operator on duty during every performance.

RULE NO. 4—MONTHLY INSPECTION.

All valves, hose, tools and other auxiliary fire appliances shall be kept in perfect working order, and at least ONCE A MONTH the person holding certificate of fitness shall make a thorough inspection of all the fire appliances to see that they are in perfect working order and ready for immediate use by the Fire Department. Fire pumps shall be tested every thirty (30) days by the person holding the certificate of fitness.

He shall also instruct all employees under his charge in the use and practice of all auxiliary fire appliances.

A detailed record of each inspection shall be kept on the premises for examination by a representative of the Fire Department.

All standpipe equipment shall be subject to a flow test with a pressure of not less than 50 pounds at the top floor outlet AT LEAST ONCE IN EVERY TWO YEARS, test to be conducted in the presence of a representative of the Fire Department.

INSTRUCTIONS

1. NOTIFY FIRE DEPARTMENT AND MAIN OFFICE AT ONCE IF ANY PART OF THE STAND-PIPE OR SPRINKLER SYSTEM IS OUT OF ORDER.
2. There must, at all times, be not less than 3500 gallons of water in the roof tank for your FIRE LINES.
3. There must, at all times, be not less than 10,000 gallons of water in sprinkler tank for sprinkler system.
4. All roof tanks must be heated in winter so that water temperature will not be below 40 degrees Fahrenheit.
5. Do not depend entirely upon your high and low alarm tell tale to see if your tanks are full. Go up to the roof three times each week and investigate.
6. Try out your Fire Pumps each day. It only takes a few minutes.
7. Keep the knife for asbestos curtain always sharp.
8. Try out your Automatic Stage Skylights weekly as snow or sleet sometimes binds them.
9. See that your Extinguishers are always filled and have the last filling date thereon.
10. See that the hair felt and tar paper covering of the tank pipes are always in good condition to prevent pipes from freezing.
11. See that the Drip line of the street Siamese is always open and that the Siamese is not frozen from leaky check valve.
12. Keep all Courts and Fire-escapes clear.
13. See that your pumps, motors, stuffing boxes and any other operating machinery are properly lubricated (oil, grease, etc.).
14. See that your electric telltales, control boards and all wires are in good condition.

LOEW'S THEATRES

Maintenance Div.

CONSTRUCTION DEPT.

Theatre

City

19

TEMPERATURE AND HUMIDITY OBSERVATION

| | OUTSIDE | | | HOUSE | | | ORCHESTRA | | | | | | LOBBY | BALCONY | | | | | | WATER TEMP. AIR TEMP. | | | | | | PERCENT OF RECIRCULATION | SPEED OF FAN | COMPRESSORS OPERATING | HEAD PRESSURE | SUCTION PRESSURE | SEATING CAP. OCCUPIED | |
|-----------------------------|----------|----------|-------------------|----------|----------|-------------------|-------------|--------------|-------------|-------------|------------|------------|-------|-------------------|--------------------|------------------|-------------------|-----------|---------------------|-----------------------|--|--------------------|--|--|-------------------|--------------------------|--------------|--|---------------|------------------|-----------------------|--|
| | DRY BULB | WET BULB | RELATIVE HUMIDITY | DRY BULB | WET BULB | RELATIVE HUMIDITY | RIGHT FRONT | RIGHT CENTER | REAR CENTER | LEFT CENTER | LEFT FRONT | AIR WASHER | | INLET COND. COILS | OUTLET COND. COILS | AIR WASHER INLET | AIR WASHER OUTLET | ORCHESTRA | BALCONY | | | | | | | | | | | | | |
| 11AM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 12M | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1PM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2PM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3PM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4PM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5PM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6PM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 7PM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 8PM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 9PM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 10PM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 11PM | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| CO ₂ Consumption | | | | | | | | | | | | | | | | | | | Current Consumption | | | Hours of Operation | | | Water Consumption | | | Compressor Started at Compressor Stopped at | | | | |

REMARKS:

Signed

Manager

Engineer

I would like to impress one more important item to you: the temperature readings for the day should not be neglected all day then the chart be filled in with random temperatures just before it is mailed. By so doing, these charts can not give us the necessary information, and the theatre may be put to a great expense by the operation of all of the equipment without getting proper results. They should at all times be watching operation of plant.

ELECTRICAL SERVICE & MAINTENANCE OF ELECTRICAL EQUIPMENT:

Electric energy is supplied to the various buildings from a public service corporation which has a network of electric services throughout the city streets. A network provides for more continuous service as the source of supply comes from various directions and from numerous transformers. From this network the Public Service Corp., supplies one of two types of service, either AC or DC. AC service is the prevailing service, although some theatres have both AC and DC service. Where AC service is provided, this service comes through a transformer vault usually located at the front portion of the building and to which we have no access, as it is the property of the Public Service Corp.

Service is brought into the building to the main service switches (in some buildings we have more than one service.)

This service supplies all of the energy, both light and power for our projection, heating, ventilation, etc. From the main switch the service is brought into a distribution panel from which various services continue to other locations in the building, and at these locations similar type distribution panels are provided for further distribution, and finally the light and power is brought to either the various fixtures or the various motors. Each piece of apparatus is controlled by an individual switch and fuse.

Electric service is usually maintained at a high standard, and breakdowns are caused invariably by neglect or lack of maintenance and this lack of maintenance is invariably within our own building. The only maintenance that is required is cleanliness in connection with the distribution panels and switch enclosures. Fuses should be inspected, making sure all contacts are tight. These boxes should be kept free of everything except that which was originally installed. They are not supposed to be storage cabinets for incidental piece of apparatus or equipment. Maintenance of these items consists of keeping them free of dust and dirt.

The greatest cause of breakdown at the distribution panel is due to the handling of fuses. Fuses withdrawn in an improper manner spring the clips, and in the replacement of the fuse in the spring clip, the carrying capacity of the fuse is reduced. In other words a 15 amp. fuse plug in a loose clip will possibly carry only 10 amp. and may even arc and destroy all contact surfaces. Fuse clips should be inspected after the removal of each fuse, and the clips should be cleaned and made free of all foreign matter before a new fuse is inserted. The plug type fuse requires the same general consideration; make sure that the point of contact on the fuse is clean.

From the branch distribution panels the service continues to the various fixtures and motor controls and then to the motor itself. These motors in turn are the power factor in connection with the operation of your ventilating system, projection machines, cooling plants, pumps, etc.

The distribution also provides energy to the sub-panels and to the stage switchboard (if any). Maintenance of this equipment is very important. Most stage switchboards are provided with a dead front with individual levers for the control of the switches which are in back of the face plate. The actual switches and the actual fuse clips are, therefore, somewhat hidden from view and it is necessary to enter the space in back of the main switchboard to do the cleaning and maintenance necessary. This area is invariably greatly neglected, but it is of utmost importance that this equipment be kept clean.

This can be done by the theatre vacuum system, using the open end of the hose on this equipment and the adjacent areas, with the current off. Or you can use the Turbine blower which is loaned to the various theatres by this department for cleaning purposes. The various exposed sections of copper in this portion of the switchboard should be kept clean by being wiped off, after which the surfaces should be sprayed with Carbon tetrachloride. Be sure that a drop cloth is provided under or around any area where Carbon tetrachloride is used, as particles of dirt become dislodged and then drop.

Directly above the switchboard is a series of dimmers which control the light valve of the fixtures in the various locations of the theatre. There are two types of dimmers, the plate dimmer and the transformer dimmer. The transformer dimmer requires a surface cleaning. The plate dimmer requires that the various points on the plate be kept in a clean condition, in order to make proper contact between the plate and the arm. These surfaces can be cleaned by the use of Carbon tetrachloride.

In the back of the switchboard is a large distribution panel which houses the various fuses for the branch circuits throughout, for the theatre lighting. This is another location that is seriously neglected. This distribution panel should be cleaned as previously described.

The various fuses that were originally installed in the panel boxes were sized in accordance with the load imposed on the particular circuit and it is imperative that fuse sizes as originally used be maintained. It has come to our attention that some of the theatre staff feel that by the installation of a larger size fuse in a circuit, the fuse receptacle will produce greater power to the particular circuit. This is wrong. In no case should a fuse larger than that originally installed be used on any circuit, unless someone with sufficient electrical engineering ability can establish that the wire sizes are sufficient to carry a larger fuse.

It is very essential that each theatre staff should have a chart showing exactly where each panel box is located and where the various fuses for circuit controls are located. This can be arranged by keeping up-to-date the chart which is usually mounted on the inside face of the panel box door, with full information as to the function of each fuse. The

theatre staff should further arrange that there is available at all times proper replacement fuses of all sizes used in their individual theatre, both for light and power.

Some theatres have been using re-fillable type fuses but do not recommend the use of this type. The feeling has been that this kind of fuse is economical. This has proved to be wrong and, in addition, the re-fillable parts of the fuse become defective and do not make proper contact, therefore, reducing the fuse value. Further, the re-fillable part of a fuse does not indicate the fuse size. For example: a 200 amp. fuse may have a 300 amp. fuse link. There is no way of detecting this size from the outward appearance. With a one-time fuse, the fuse size is clearly indicated and the contact between the fuse and link is solid and we get full value.

In case of excessive inrush on a particular motor we suggest you use what is known as the "Time Lag Fuse." This type of fuse provides for a certain amount of additional energy for a very short time only to overcome the starting of the motor, and then provides only the actual protection. This type of fuse should be used only in connection with power for motors. The detailed requirements in connection with the maintenance and cleaning of the various motors, bearings, equipment, etc. are as follows:

MOTORS: AC and DC:

To properly maintain and clean motors the motor should be blown off using a small type blower which will dislodge any dust or loose particles in the motor. The motor is then washed with Carbon tetrachloride which will free all grit and dirt from the motor. Carbon tetrachloride will not damage or injure the motors, windings or bearing. A small pump type oil can containing Carbon tetrachloride can be used to good advantage to wash the motors. The floor area around all motors to be cleaned should be properly protected with floor covering or drop cloth. The cleaning of motors is very essential as a clean motor will seldom break down.

All motors will heat up to some extent and the manufacturer provides in the construction of the motor for air passage, and in some cases fan plates are provided to circulate air over the motor to keep it cool. If the motor is allowed to become encrusted with dirt and dust, the air circulation is restricted so that eventually the motor will burn up.

MOTOR BEARINGS, SLEEVE & BALL BEARING TYPE:

Sleeve Bearings: are cleaned by removing the bearing, oil plates and the plug from the bottom of the oil well. The oil is allowed to drain out and then the oil well should be cleaned with Carbon tetrachloride, the plug replaced and the oil well filled to the level of the top of the oil cup. Then the oil well plates are replaced.

It is important that good quality oil be used at all times. Oil stores in open receptacles collect dust and dirt which ruin the motor bearings. Oil should be stored in a closed container and used from an oil can and not from bottled, tin cans, etc. Sleeve bearings heat up due to dirt or a poor grade of oil being used and the oil rings sticking. Oil in motors should be kept to the indicated levels. Motors being used constantly require considerably more oiling than those being used occasionally, and inspection should be made of the oil cup to see that oil is at the proper level. Oil rings can be inspected in this manner: Remove cover of the oil well, start the motor, and by the use of a flash light, inspect the rings to see if they are rotating, carrying the oil from the oil well to the shaft.

Ball Bearings: Must be cleaned at least once a month and more often if the motor is in constant use. A good grade of oil and grease must be used in ball bearings so that grease does not seep out of the housing. Bearings producing a very metallic sound generally indicate worn bearings which should be replaced. However, a crackling noise after greasing the bearing does not mean a worn bearing; it is merely air bubbles in the grease which will gradually eliminate themselves. Suggest that oil and grease recommended by the manufacturers be used.

Brushes: Sparking of brushes on DC motor and AC slip ring motors is due to dirt on the commutators or collector rings and sticking brushes, each of proper spring tension. This condition can be taken care of by cleaning the brushes, a commutators and windings using Carbon tetrachloride. The brush type motors should have the brushes removed from the brush holders periodically and the brushes should be cleaned. Care should be exercised in making sure that the brushes are re-installed exactly as taken out, as this can be done without removing the pigtail connections. Brushes should slip into the brush holders without binding. Never permit metallic connections of brushes to reach commutator - due to short brushes.

Controllers: These are to control the speed of the motor and to assist in starting the motors, so as not to produce an overload on the electric service when starting. If a motor does not continue to run the trouble can be that the controller is not holding, due to an overload to low voltage or the bearings frozen, or to a power failure. Check all conditions and do not try to start the motor again until conditions have been corrected. Contacts in the controllers should be cleaned using emory cloth, sandpaper or a file, and the controllers should be kept clean. In controllers where fingers are submerged the oil must be kept up to the indicated level at all times. This oil should be changed periodically using a high grade transformer oil. Under no conditions should oil be allowed to become dirty. If controller contacts heat up it is due to worn or loose contacts, poor contact being made between the contacts, or defective locking devices.

Drives: The power of the motor is transferred to the accompanying piece of equipment (fan, compressor, pump) by belts or direct

drive. There are two types of belt, flat belt or V belt, all belts should be kept clean. Squeaking of either the flat belt or V belt indicates the belt is slipping and should be tightened. This is done by shifting the motor on its base; adjusting screws are provided on the base for this adjustment. Drive belts become greasy and dirty and the efficiency is reduced by this condition. This can be overcome by cleaning the belt, using carbon tetrachloride to remove all grease, etc. after which if the belt is made of leather, a small quantity of Neet's foot oil should be applied to the outside surface of the belt. In the case of the "V" belt, a sprinkling of the belt with an inexpensive grade of talcum powder will absorb the grease and oil and improve the driving power of the belt. Direct drive equipment provides a flexible coupling between the motor and the equipment, which produces a noisy condition when bushing in the coupling is worn. Bushings should be replaced promptly on all direct drive equipment.

Fire Pumps: Leaks usually develop at the packing which can be overcome by tightening the flange bolts. Care should be exercised so as not to warp or break the flanges. New packing may be required to overcome the leaks. These repairs should be made immediately after the leaks are observed.

VACUUM CLEANERS:

1. Follow carefully lubrication instructions as called for on the plate attached to the vacuum machine.
2. In each dirt separating tank there is a screen for the prevention of any material passing into the vacuum machine. In order to have cleaning suction, this screen should be cleaned off daily after the vacuuming has been completed, as an undue accumulation of dust on this screen will create a back pressure and prevent the proper amount of air passing through. Be sure that at no time is the screen broken or torn. If this occurs, arrange to replace it, as broken screen may allow large particles of litter and dust to pass through and accumulate on the inside of the vacuum producer. This may become so heavy that it will restrict the air passing through and effect the suction.
3. The dirt tank should be emptied daily. Any undue accumulation of dust in this tank will prevent proper operation.
4. The modern horizontal type machine should be "blown out" at least once a month. To do this properly, without overloading the motor, a board should be placed over the intake opening of the vacuum machine, and then with the machine in operation, the board should be removed every second or two and covered again. Repeat this a few times. This momentarily will not cause any trouble but the large volume of air going through will thoroughly remove any accumulation of dirt that may have adhered to the inside of the machine.
5. In the old type vertical machine the same procedure should also be followed, the only exception being that instead of removing

the intake sleeve, remove the cleanout plug in the base of the machine.

6. To keep the stationary system in good operating condition and at the utmost efficiency, make sure of the following:

All inlet valves throughout the building must be tight. Any leakage due to breakage of covers, valves, etc. definitely effects the system, results in loss of suction and overloads the motor. Whenever a valve leaks repair or replace it.

Blowers: Due to their action and location gather considerable dirt and require extra care in cleaning. The impellers of the blowers should be kept free of foreign matter, and in cases where blowers are located near furnaces, special care should be exercises to keep them clean.

The motors and drives shall be cleaned as previously outlined. Motors attached to blowers require special consideration and oiling as they are invariably running continuously and, therefore, heat up more rapidly.

Sump Pump: The motors and pump should be cleaned as previously mentioned, but it is important that the sump pit be kept in a clean condition so that dirt is not brought up by the sump pump. An inspection of the pit should be made monthly, to see that the bottom is clean, and this can be done by holding the float switch until the water has been pumped down to the suction end of the pump, at which elevation the dirt in the bottom of the tank is usually visible. These pits require regid inspection as they are invariably located near the furnace or coal bunk. If the pump does not operate properly the float may be sticking or may need adjusting; the coupling between motor and pump may be loose or broken; or dirt may be above the suction line.

Lamp House Blowers: Motors and blowers should be cleaned as previously instructed and special inspection should be made of these blowers due to their exhausting the terrific heat from the projection machine. Carbon developed by the projection machines usually accumulates on these blowers and ducts, and they should be cleaned often.

General: In any case where a motor has been submerged in water, the motor should be dried out with an electric heater or some other heating device. Oil is to be removed from the housing and new oil installed before making connection and endeavoring to start the motor. In case of a motor catching fire, pull the switch to stop the motor and use only carbon tetrachloride to extinguish the fire.

MAINTENANCE OF THEATRE CHAIRS

Theatre chairs are made up of various parts and installed as an assembled group, they must be maintained as a unit, as any loose part will gradually work loose the adjacent connections and continue throughout the entire unit. It is most important that the assembly be kept tight as a unit.

The following are instructions issued by the Manufacturer:

The systematic and periodic maintenance of theatre equipment has always been a wise policy. During periods like this, maintenance is not merely prudent, it is imperative.

Inspect your chairs regularly. Make up a check list of the subjects discussed in this article and go over the house chair by chair. Use your check list as a means of checking the progress of your maintenance program. It will take some time to do this, but you will know what needs to be done and can check on accomplishment.

A. FLOOR ATTACHMENT

If the attachment of the standards to the floor is permitted to become loose, a racking strain is thrown on other parts of the chair and will contribute to loosening of backs, seats and hinges.

Keep the standards tightly fastened to the floor. If the concrete is poor in spots, our quick setting cement, Anchortite will frequently solve the problem. Directions for using Anchortite quick setting cement will be made available. If the concrete slab is thin, anchorage can be obtained by using a long toggle bolt; or, if the underside of the slab is accessible, a plate can be placed on the underside and long bolt run up through the floor and standard. Keep your floor attachment tight.

B. BACK AND SEAT ATTACHMENT

Examine by shaking the backs and seats of all chairs. Tighten up all loose attachments. Use the wrench and screw driver with care. Hasty and careless operation frequently burrs screws and deforms nuts, leaving cutting edges that will damage clothing.

C. HINGES

If the hinges are of the mechanical type secured to the standards with bolts, or the hinge parts themselves assembled with bolts, the hinge assembly as well as the attachment to the standard should be tightened up. Open and fold the set and listen for noise and adjust to overcome same.

D. CLOTHING TEARING HAZARDS

Not all of your patrons will treat your equipment consider-

ately. They may damage chairs by mistreatment, so that hosiery and clothing can be torn. Clothing damage costs money and creates dissatisfaction. Check carefully for clothes tearing hazards and repair them.

E. COVERING MATERIALS

The covering materials used on your chairs are, generally speaking, the shortest lived materials on the chairs. It pays to maintain them.

In any house, a portion of the chairs in favored locations are used much more than others. You can considerably increase the overall life of your chairs by a periodic interchanging of seats. In some communities, the cutting of seat covers is a common nuisance. We suggest that each theatre keep a small supply of covers of the various sizes and recover cut seats. Where the damage to an imitation leather seat cover is not extensive, patching can be done. Patching is not a permanent repair but it prevents the hole from being enlarged so that filling material can be removed.

ELECTRICITY, LIGHT & POWER, LAMPS & WATER CONSUMPTION

by

Frank E. McRoy

Public Utilities Department

LIGHT AND POWER BILLS

It goes without saying that the electric light and power service is the very heart of any motion picture theatre operation, therefore, it follows that the managers and assistants must understand something of how his light and power service can be utilized for maximum efficiency and economy for routine, unusual and emergency operation.

Light and power bills consist of two basic charges: (1) We pay a monthly maximum demand charge that is figured on the highest number of kilowatts of energy used during any half hour. (A kilowatt (KW) is 1000 watts.) (2) We pay for the actual amount of electrical energy consumed during each month. For example: If your total load is 100,000 watts (100 KW), and you operated 30 days at 12 hours each day, the bill would be as follows:

| | | | | |
|-----------------------|---|--------|---------------|--------|
| Maximum demand charge | | 100 KW | | |
| 5 KW | | n/c | | |
| 20 KW | @ | 2.50 | 50.00 | |
| 75 KW | @ | 2.00 | <u>150.00</u> | 200.00 |

Energy Charge

| | | | | |
|----------------------|---|---------------------|---------------|---------------|
| 30 days | X | 12 hours | 360 hours | |
| 360 hrs. | | 100 KW | 36000 KW hrs. | |
| First 20,000 KW hrs. | @ | (7½ to 1 1/5 cents) | 382.10 | |
| Next 16,000 " | " | @ .009 | <u>144.00</u> | <u>526.10</u> |
| | | | | 726.10 |

Some theatres are on a different rate schedule than above, however, the computing of charges would be by the same method.

All electrical equipment consists of units of rated capacity or performance, including switches, fuses and wiring that vary in size. It must be borne in mind that overload or unbalanced load as well as loose connections cause excessive heat at fuses and switches, and that condition is wasting electrical energy and causing unnecessary demand charges. Switches and fuses should be periodically pulled, clearing dust and dirt to insure perfect contacts.

In order not to create unnecessary demands, it is important to have in mind your connected load that is actually being used, particularly, when you have an occasional stage show that would boost up your demand charge over and above normal. For example: one of our theatres, normally a straight picture house, recently featured a stage show for

one performance. Their two compressors were operated until just before stage show, when one compressor was shut down until show was over. Proper temperature was maintained, and a saving of \$90.00 was made - the stage load being about 60 KW. We, of course, in our efforts to save money, must not interfere with the proper operation of the theatre. When new equipment is installed, test runs are made before theatre opening to save demand charges.

Repaired equipment (if not in use, account of season) should be tested before theatre opening to save demand charges.

Before lamp sizes are increased, circuits should be checked to be sure that they will carry the additional load.

FLICKERING LIGHTS

Dip in lights or flicker usually indicates trouble and should be checked. It would be wise to advise home office immediately if this condition exists. For example: for years, one of our theatres has had to use 125-volt lamps. The Edison Company, at intervals, checked their service and insisted the voltage was consistent. Recently the manager again advised our office that his lamps flickered with full load on. Again we had the Edison Company check the voltage with same result.

We arranged to have an Edison inspector meet us at the theatre and check over the whole distribution and Edison service with voltmeter and ammeter. We found that 90% of the entire load was on one of the two main distribution panels which was controlled by a 1000-ampere switch and therefore overloaded. Transfer of some of the load to the other panel eliminated the overload and, as a result, the lamps are giving a better performance - also demand charge is less.

At another theatre, service, for years, was not good. Within the last year we had the Edison Company re-check this service. They reported nothing wrong with the voltage. Despite this report the manager insisted that his lights continued to flicker. We checked the house circuits and Edison service twice, ourselves. The second time we brought in an Edison inspector and found that the Edison Company had one of their switches (a relay switch) hooked up on the emergency service side instead of on the regular house service. The emergency service is not of sufficient capacity to properly take care of load, consequently there was a drop of about 12-volts at the service switch when marquee and upright signs were illuminated.

STARTING COOLING PLANTS

When cooling plant season starts, the Home Office will advise dates electric meters are to be read for the months of May and June. If machines are charged with gas before meter readings dates that, alone, will cause demand charge, if not done before theatre opens. Any operation of cooling plants before meter reading dates must have proper official approval in advance. Also, any operation of cooling plants after September or October meter reading dates must have proper

official okay.

On the other hand, uprights and/or marquees may be put on during dark days at a comparatively small cost representing only the additional energy used. There would be no additional demand charge, because such charge is established for night use anyway.

For example: The giant upright at Loew's State, on Broadway, costs only about \$1.15 for each hour's use during the day.

Emergencies

The Edison Emergency service 'phone number must be handy so that anyone responsible can telephone in the event of a power failure, or any trouble with Edison service that requires immediate attention.

The same applies for theatres using gas for water heating or oil burner pilots. The local gas company (if it is not the Edison company) 'phone number should be handy so that their emergency crew can shut off gas immediately the first odor of leaking gas is detected.

In either event the home office should be immediately advised.

LAMPS

Theatres should maintain a six months supply of lamps until further notice.

In ordering lamps, be sure to indicate proper description, number of lamps (not cases), wattage, bulb, base, inside color or sprayed color.

Lamp inventory must be completely filled out and mailed in by the 5th of the month. Be sure to show last month's totals, for each lamp, plus total lamps received during month, less lamps used, giving total on hand.

Managers should take inventory with electrician. Inventories must be signed by manager, as well as assistant manager, if the assistant takes inventory.

Managers should control lamps by keeping stock under lock and key. They should supply the electricians with lamps as they are needed to maintain a reasonable working stock.

Use lamps with inside colors for marquee and upright lamping.

You will get more light from soffits under marquee if you use 15 watt lamps with 60 watt Birdseye floods at intervals. The results will be better than all 25 watt lamps - and less electricity will be consumed. For example; if a marquee soffit has 1,000 lamps:

| | | | |
|------------|---------|--------|--------------|
| 1000 lamps | 25 watt | | 25 000 watts |
| 900 lamps | - 15 " | 13 500 | |
| 100 " | 60 " | 6 000 | 19 500 |
| | | | <hr/> |
| | | Saving | 5 500 watts |

The saving would be 5500 watts. Also, there would be no need for the 150 watt R-40 floods which some theatres now use under their marquees.

Wall fixtures, chandeliers, coves, soffits, marquees, uprights, etc. usually have more than one circuit of lighting, thus making possible the use of two or three colors in lamps.

Be sure to order inside colored lamps or sprayed lamps in stock colors from Westinghouse. Special sprayed colors will, as heretofore, be ordered by the Home office from Mc Kay.

Do not use short-life lamps if others will do the job. An illustration: 250 watt-G30 clear spots or 400 watt G 30 clear spots are only rated for 200 hour life, while the 300 watt R 40 are rated 1000 hrs.

WATER CONSUPTION

Water meters are to be read the first of each month and managers must look into any unusual consumption and give details under "remarks" column on the Monthly Water Report sent to the Home Office.

Increases in water consumption can be caused by leaks, running toilets or urinals, and ballcocks in roof tanks, that sometimes do not hold, particularly during the night between 2 A.M. and 6 A.M., when water pressure goes up on account of normal shut-down in consumption throughout the city.

Some managers have discovered faucets being allowed to run continuously by employees desiring a cold drink when they wanted it.

Theatres where new flushometers for toilets or urinals are installed, of course, have quite an increase in water consumption. Such information must be indicated on monthly report, so that the budget figure can be increased. In fact, any change in equipment using water must be shown on Monthly Water Report of the month such a change occurs.

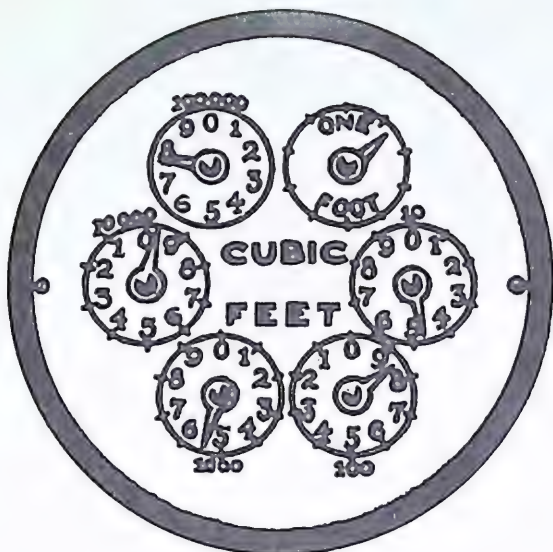
It is important that Monthly Water Report be received at the Home Office by the 5th of each month.

In reading water meters, care must be taken to be sure that numbers on dials are recorded in the proper order, starting with highest dial down to the lowest. (The 1 to 10 dial) This is unusually important in the case of meters having 10,000,000 dials as those dials are not in circular order.

Please give complete reading - the only dial to be omitted is the test dial which is usually indicated as "one foot".

How to Read the Water Meter

There are two kinds of water meters in common use today--the straight reading dial and the circular reading dial.



Meters indicate amount of water used either in cubic feet or gallons, depending upon the unit upon which the charge for water is based. For purpose of illustration meter dials registering cubic feet are used herein.

The straight reading dial type of meter is read in the same manner as you would read an automobile speedometer, as is indicated by the illustration to the right.

The circular reading dial type of meter is read in the same manner as the register of a gas or electric meter. For example:

The illustration above of the circular cubic foot register shows a reading of 79,584 cubic feet as determined in the following manner:

Place the number indicated by the hand of the "10" circle in the units place and the figure indicated by the hand on the "100" circle in the tens place, and so on, viz:

| |
|----------------------|
| 4 |
| 80 |
| 500 |
| 9,000 |
| 70,000 |
| <hr/> 79,584 cu. ft. |

When a hand on one of the circles is in any position between two figures take the lower number as the reading. If the hand seems precisely on the figure, observe whether the hand

on the next lower circle has passed zero. If this is the case the count should be taken for the figure which the hand on the higher circle seems to indicate, but not otherwise.

Assuming that the present reading indicates 79,584 and that the previous reading was 69,584, the difference between the two figures, or 10,000, would be the number of cubic feet (or gallons) of water consumed during the intervening period.

It is never necessary to reset the registers. When the hand or pointer of the circle of the highest denomination has made a complete revolution, the hand on every circle will point to "0". For example, should the register illustrated indicate 79,584 and then at the next reading show a registration of only 6,248, to obtain the total reading it would be necessary to add to the latter reading 100,000; or in other words, the consumption indicated by the meter between the two readings would be 106,248--79,584 or 26,664 cubic feet (or gallons). The same principle, of course, applies to the straight reading type of meter.

The small denomination circle found on all meters and registering either one cubic foot or ten gallons is used for testing purposes only, being disregarded in the regular readings.



One complete rotation of the hand indicates measurement of the amount printed on the dial (i.e., one cubic foot or ten gallons).

One cubic foot is equal to 7½ gallons of water.

LOEW THEATRES

MANUAL OF INSTRUCTIONS COVERING THE HANDLING OF CASH, TICKETS AND ACCOUNTING

PREFACE

THIS MANUAL IS DIVIDED TO GIVE THE INDIVIDUAL INSTRUCTIONS FOR THE CASHIER, DOORMEN, MANAGER OR ASSISTANT MANAGER. EXTRA COPIES OF INSTRUCTIONS ARE AVAILABLE FOR THE CASHIER'S AND DOORMAN'S USE.

THERE IS AN APPENDIX WHICH SHOWS THE VARIOUS ACCOUNTING FORMS USED AT THE THEATRES.

PLEASE FAMILIARIZE YOURSELF WITH THE CONTENTS OF THIS MANUAL. IF A NEW ASSISTANT MANAGER OR STUDENT ASSISTANT MANAGER IS SENT TO YOUR THEATRE, BE SURE THAT HE BECOMES FAMILIAR WITH THE CONTENTS. IF YOU HIRE A NEW CASHIER OR DOORMAN OR RELIEFS, BE SURE THAT THEY READ THAT PORTION OF THE BOOK WHICH REFERS TO THEIR DUTIES.

IF FROM TIME TO TIME ANY OF THE INSTRUCTIONS ARE CHANGED, WE WILL FURNISH YOU WITH CORRECTED SHEETS TO BE INSERTED IN PLACE OF THE PREVIOUS INSTRUCTIONS.

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CASHIER DUTIES

1. DUTIES AT SHOW OPENING:

CASHIER SHOULD BE READY IN UNIFORM IN AMPLE TIME TO PERFORM SUCH DUTIES THAT ARE NECESSARY BEFORE OPENING OF THE THEATRE.

IF THIRTY MINUTES PRIOR TO THE OPENING OF THE THEATRE, DUE TO SOME UNFORESEEN DIFFICULTY, THE MANAGER OR ASSISTANT HAS NOT ARRIVED, THE CASHIER IS TO TELEPHONE THE MANAGER, OR IF HE CANNOT BE LOCATED, THE ASSISTANT MANAGER OR DISTRICT MANAGER. IF NONE OF THE ABOVE CAN BE CONTACTED, THE HOME OFFICE SHOULD BE NOTIFIED.

UPON RECEIPT OF THE TICKETS FROM THE MANAGER OR ASSISTANT, SHE SHOULD CHECK THE OPENING NUMBER AGAINST THE CLOSING NUMBERS APPEARING ON THE DAILY BOX OFFICE AND HOURLY STATEMENT OF THE DAY ON WHICH THE TICKETS WERE LAST SOLD. IF ANY ADDITIONAL TICKETS ARE PLACED IN THE TICKET CAN, CASHIER SHOULD CHECK CONTINUITY OF THE TICKET NUMBERS. IF TICKETS DO NOT RUN IN SEQUENCE, THE CASHIER SHOULD CALL IT TO THE ATTENTION OF THE MANAGER.

CASHIER SHOULD CHECK THE TICKETS GIVEN HER TO SEE THAT ONLY THE TICKETS PRESENTLY IN USE ARE BEING BROUGHT INTO THE BOX OFFICE, AND RETURN ANY NOT ON SALE AT THE TIME.

AS A MONEY BANK IS NECESSARY TO START OPERATIONS, UPON THE RECEIPT OF THE MONEY FROM THE MANAGER OR ASSISTANT, THE CASHIER SHOULD COUNT IT IMMEDIATELY IN THE PRESENCE OF THE MANAGER OR ASSISTANT AND ENTER THE AMOUNT ON THE BOX OFFICE COLLECTIONS UNDER THE CAPTION "CASHIER'S BANK," INITIALING THE ENTRY. SHE SHOULD ALSO GIVE HER I.O.U. FOR THE AMOUNT OF MONEY RECEIVED, WHICH IS RETAINED BY THE MANAGER OR ASSISTANT.

AFTER THE CASHIER ENTERS THE BOX OFFICE, SHE IS TO PLACE THE TICKETS IN THE MACHINE, INSERT HER NAME PLATE AND CHECK THE PRICE SIGNS, PUT UP BY THE MANAGER OR ASSISTANT, TO SEE THAT PRICE SIGNS AGREE WITH THE TICKETS WHICH ARE BEING PUT ON SALE. THE CASHIER IS THEN TO ENTER THE OPENING NUMBERS OF THESE TICKETS ON THE DAILY STATEMENT NOTING THE EXACT TIME OF OPENING ON THE HOUR LINE DESIGNATED FOR THE OPENING OF THE BOX OFFICE. SHE IS ALSO TO TAKE REGISTER READINGS AND ENTER THOSE READINGS ON THE DAILY STATEMENT, ON THE LINE MARKED "REGISTER OPEN".

IN THE LOWER SECTION OF THE DAILY STATEMENT, UNDER THE CAPTION, "CASHIER ON DUTY", CASHIER SHOULD ENTER HER NAME AND THE FIRST NUMBERS OF THE TICKETS GIVEN HER FOR THE START OF SALES, AND ALSO THE NAME OF THE DOORMAN WHO'S ON DUTY AT THE TIME.

2. DUTIES DURING DAY:

WHENEVER POSSIBLE, WRAP CHANGE AND BILLS ACCUMULATED, WHICH ARE NOT NEEDED FOR CURRENT USE. BILLS MUST BE WRAPPED IN \$50 WRAPPERS BY CASHIER AND INITIALED AND DATED BY HER, AND DROPPED INTO THE MONEY CHUTE. THE CASHIER SHOULD ALWAYS BEAR IN MIND THAT ONLY THE MONEY NEEDED FOR CHANGE SHOULD NOT BE DROPPED IN THE CHUTE.

WHEN THE MANAGER OR ASSISTANT MAKES A COLLECTION FROM THE BOX OFFICE THE CASHIER SHOULD COUNT THE WRAPPERS GIVEN TO THE MANAGER OR ASSISTANT, WHO IS TO CHECK THE AMOUNT BY THUMBING EACH WRAPPER AND INITIALING SAME; AND IF IT IS CORRECT, HE IS TO ENTER SAME BY WRITING OUT THE AMOUNT AND THE TIME OF THE COLLECTION ON THE BOX OFFICE COLLECTION FORM AND RECEIPT FOR SAME BY SIGNING HIS NAME ALONGSIDE ENTRY, AND THE CASHIER ALSO SHOULD INITIAL THIS ENTRY.

WHEN LARGE AMOUNTS ARE PICKED UP FROM THE CHUTE, A POLICEMAN SHOULD BE ON HAND TO ESCORT THE MANAGER OR ASSISTANT.

CASHIERS STUBS

WHEN THEATRE OPENS, A STUB BEARING NAME OF CASHIER, DATE AND TIME IS PUT ON THE ROD IN TICKET BOX. DURING THE COURSE OF THE DAY WHEN THE REGULAR CASHIER REQUESTS RELIEF, A RELIEF CASHIER GOES TO THE MANAGER OR THE ASSISTANT MANAGER FOR A RELIEF CASHIER'S STUB WHICH SHOWS NAME, DATE AND TIME, WHICH THE RELIEF CASHIER PUTS ON ROD IN TICKET BOX COVERING THE PERIOD SHE IS RELIEVING CASHIER. WHEN CASHIER RETURNS FROM HER RELIEF PERIOD, ANOTHER STUB IS FILLED OUT WITH THE PROPER INFORMATION, WHICH IS PLACED ON THE ROD BY THE CASHIER.

ON NO OCCASION IS THE CASHIER TO PERMIT ANYONE TO HAVE ACCESS TO HER MONEY. ANY MONEY TAKEN FROM HER SHOULD BE ENTERED ON THE BOX OFFICE COLLECTION FORM AS A COLLECTION. SHOULD ANY CASH PAYMENT BE MADE FROM THE BOX OFFICE FOR THEATRE EXPENDITURES, THE CASHIER SHOULD BE GIVEN A VOUCHER, SIGNED BY THE MANAGER OR ASSISTANT, TO SUPPORT SAME.

IF DURING THE COURSE OF THE DAY THE CASHIER SHOULD REQUIRE ADDITIONAL CHANGE, THE MANAGER OR ASSISTANT IS TO GIVE HER THE NECESSARY AMOUNT IN THE REQUIRED DENOMINATIONS. CASHIER SHOULD ALWAYS COUNT THE AMOUNT GIVEN HER AND ENTER THE AMOUNT ON THE BOX OFFICE COLLECTION FORM, UNDER THE CAPTION, "CASHIER'S BANK," ALONGSIDE THE AMOUNT ORIGINALLY GIVEN HER. SHE SHOULD AFFIX HER INITIAL TO EACH ENTRY.

IF THE CASHIER IS RELIEVED FOR A PERIOD NOT EXCEEDING A HALF HOUR, SHE SHOULD REMOVE HER NAME PLATE AND LOCK ALL HER MONEY IN THE MONEY BOX PROVIDED FOR THAT PURPOSE AND KEEP THE KEY HERSELF. SHE SHOULD, HOWEVER, COUNT OUT A BANK TO THE RELIEVING CASHIER AND TAKE AN I.O.U. FOR SAME, WHICH I.O.U. SHE IS TO LOCK IN THE MONEY BOX TOGETHER WITH HER MONEY. BOTH THE RELIEVED AND THE RELIEVING CASHIER SHOULD MAKE SEPARATE NOTATIONS OF THE TICKET NUMBERS WITH WHICH THE RELIEVING CASHIER IS TO START. THE CASHIER WHO IS BEING RELIEVED SHOULD KEEP SUCH NOTATION LOCKED IN HER MONEY BOX.

UPON HER RETURN, SHE SHOULD INSERT HER NAME PLATE AND SHOULD CHECK THE DIFFERENCE BETWEEN THE NUMBERS SHE NOTED ON LEAVING AND THE NUMBERS OF THE TICKETS NOW BEING SOLD AND CALCULATE THE AMOUNT DUE IN RECEIPTS, TAXES, SERVICE CHARGE AND BANK ORIGINALLY GIVEN. RELIEF CASHIER IS TO MAKE HER OWN INDEPENDENT CHECK AND TURN OVER AMOUNT DUE TO REGULAR CASHIER AND RECEIVE BACK HER I.O.U. IF ANY VOIDS OCCURRED DURING THE RELIEF, THE MANAGER OR ASSISTANT IS TO BE CALLED TO OPEN THE VOID BOX TO DETERMINE THE NUMBER OF VOIDS DURING THE RELIEF PERIOD. CASHIER SHOULD NOTE ON THE LOWER LEFT HAND SIDE OF THE BOX OFFICE STATEMENT THE NAME OF THE RELIEVING CASHIER AND THE TICKET NUMBERS WITH WHICH SHE STARTED TO WORK.

IF THE CASHIER IS RELIEVED FOR A PERIOD EXCEEDING ONE-HALF HOUR, THE RELIEF CASHIER SHOULD BE GIVEN A SEPARATE BANK BY THE MANAGER OR ASSISTANT, AND THE AMOUNT OF THIS BANK SHOULD BE NOTED ON THE BOX OFFICE COLLECTION FORM UNDER THE CAPTION "CASHIER'S BANK," AND THE NOTATION IS TO BE INITIALED.

THE CASHIER THAT IS RELIEVED SHOULD BE CHECKED IN BY THE MANAGER OR ASSISTANT FOR THE RECEIPTS, SERVICE CHARGE AND TAX AS WELL AS THE BANKS OR BANKS GIVEN HER DURING THE PERIOD OF HER STAY IN THE BOOTH. ALL MONEY BROUGHT IN BY THE CASHIER SHOULD BE ENTERED ON BOX OFFICE COLLECTION FORM AS COLLECTION.

EVERY HOUR THE CASHIER IS TO MAKE AN ENTRY ON THE DAILY STATEMENT OF THE TICKET NUMBERS BEING SOLD AT THAT TIME. THIS SHOULD BE DONE BY REMOVING PLATE FROM REGISTER AND TAKING THE NUMBER OF NEXT TICKET. CASHIER SHOULD NOT PUNCH OUT A TICKET. THE EXACT MINUTE OF THE HOUR SHOULD BE NOTED.

WHEN THERE IS A PRICE CHANGE AND THE TICKETS ARE TAKEN OUT OF THE MACHINE AND OTHER PRICE TICKETS ARE PUT INTO THE MACHINE, THE REGISTER NUMBERS ARE TO BE ENTERED ON THE DAILY STATEMENT, ON THE LINE OPPOSITE THE "REGISTER" IN THE TIME GROUP OF THE CHANGE.

CASHIER SHOULD AT NO TIME ACT AS RELIEF ON THE DOOR, AS NO PERSON WHO ACTS AS CASHIER SHOULD AT ANY TIME RELIEVE THE DOORMAN.

WHEN HARD TICKETS ARE SOLD FOR A SPECIAL PERFORMANCE, CASHIER SHOULD ONLY SELL THESE IN ADVANCE OF THE DAY OF THE PERFORMANCE. THESE HARD TICKETS ARE NOT TO BE SOLD BY THE CASHIER ON THE DAY OF THE SPECIAL PERFORMANCE. ON THAT DAY REGULAR STRIP TICKETS ARE TO BE USED.

3. METHOD OF HANDLING VOIDS AND REFUNDS:

NO LOOSE TICKETS, MACHINE OR ROLL TYPE SHOULD BE SOLD BY THE CASHIER. THIS IS A RULE WHICH IS NEVER TO BE BROKEN UNDER PENALTY OF DISMISSAL. WHEN LOOSE, TICKETS BECOME VOID TICKETS.

A. VOIDS MAY OCCUR IN THE FOLLOWING WAYS:

1. CASHIER IN ERROR PUNCHES FROM MACHINE, OR DETACHES FROM ROLL, MORE TICKETS THAN REQUESTED BY THE PATRON. IF MORE TICKETS ARE PUNCHED OUT OF THE TICKET MACHINE THAN THE PATRON REQUESTS, THEN ALL OF THESE TICKETS BECOME VOID TICKETS. AT NO TIME SHOULD THE CASHIER DETACH ANY TICKETS FROM THOSE THAT HAVE COME OUT OF THE MACHINE; AS AN EXAMPLE:- IF THE PATRON ASKS FOR ONE TICKET AND BY MISTAKE THE CASHIER PUNCHES OUT TWO TICKETS, THEN BOTH OF THESE TICKETS SHOULD BE DROPPED IN THE VOID TICKET BOX, AND ANOTHER TICKET PUNCHED OUT FROM THE MACHINE TO THE PATRON.

2. TICKET IS MUTILATED OR TORN BY MACHINE OR ON ROLL.

3. PATRON WHO HAS PURCHASED TICKET AND LEFT THE BOX OFFICE BUT HAS NOT PRESENTED IT TO THE DOORMAN, DECIDES TO PURCHASE A HIGHER PRICED TICKET, IN WHICH EVENT THE RETURNED TICKET IS A VOID AND THE CASHIER IS TO SELL THE PATRON A HIGHER PRICED TICKET.

4. PATRON AFTER PURCHASING TICKET BUT BEFORE PASSING THE DOORMAN, DECIDES TO HAVE HIS MONEY RETURNED, IN WHICH EVENT THE CASHIER, AFTER GETTING APPROVAL OF MANAGER OR ASSISTANT, IS TO TAKE TICKET BACK AND DROP SAME IN VOID BOX.

5. ADULT IS STOPPED BY DOORMAN, MANAGER OR ASSISTANT WITH A CHILD'S TICKET. PATRON IS REFERRED TO CASHIER WHO DROPS CHILD'S TICKET IN VOID BOX AND ISSUES AN ADULT TICKET UPON PAYMENT OF THE DIFFERENCE IN PRICE.

6. IF PATRON DECIDES TO HAVE HIS MONEY BACK BEFORE HE LEAVES CASHIER'S WINDOW, THE CASHIER CAN RETURN HIS MONEY, DROPPING TICKET IN VOID BOX, WITHOUT APPROVAL OF MANAGER OR ASSISTANT.

CASHIER HAS A LOCKED VOID BOX IN WHICH SHE DROPS ALL VOID TICKETS. THE PHYSICAL VOIDING OF TICKETS IS ALWAYS DONE BY THE MANAGER OR ASSISTANT WHO ARE THE ONLY ONES THAT HAVE THE KEY TO VOID BOX.

WHEN A VOID OCCURS IN ANY OF THE ABOVE MENTIONED WAYS, MANAGER OR ASSISTANT SHOULD BE INFORMED IMMEDIATELY SO THAT THEY MAY PHYSICALLY VOID THE TICKETS, OR WITHIN THE HOUR IF VERY BUSY.

WHEN THE MANAGER OR ASSISTANT VOIDS A TICKET IT IS PUT IN THE ENVELOPE FORM No. 918 AND KEPT IN THE LOCKED VOID BOX. WHEN THE CASHIER IS CHECKED IN SHE VERIFIES THE AMOUNT OF VOIDS AND SIGNS THE ENVELOPE ON SPACE PROVIDED FOR SAME. SHE SHOULD THEN WRITE (IN INK) ACROSS THE FACE OF HER VOID ENVELOPE THE AMOUNT OF THE VOIDS IN DOLLARS AND CENTS.

B. REFUNDS

THESE OCCUR ONLY AFTER PATRON HAS PASSED DOORMAN AND THEN DECIDES TO OBTAIN A RETURN OF HIS MONEY. IN THAT CASE, THE MANAGER OR ASSISTANT WRITES OUT IN INK THE STANDARD REFUND FORM, ATTACHING PATRON'S STUB AND GIVES THE REFUND SLIP TO THE PATRON. PATRON BRINGS THIS SLIP TO THE CASHIER WHO IS TO VERIFY SIGNATURE OF MANAGER OR ASSISTANT AND AFFIXES HER SIGNATURE IN THE PROPER PLACE BEFORE ISSUING MONEY TO PATRON WHO HAS BEEN ACCOMPANIED BY THE MANAGER OR ASSISTANT MANAGER WHERE POSSIBLE.

CASHIER IS TO RETAIN THIS REFUND SLIP AS PART OF HER CASH TO SUPPORT THE DISBURSEMENT. THE PATRON IS THE ONLY ONE WHO SHOULD RECEIVE THE MONEY; ON NO OCCASION SHOULD ANYONE OTHER THAN THE PATRON RECEIVE THE REFUND MONEY.

PASSES:

PASSES ARE TO BE PRESENTED TO THE CASHIER WHO IS TO STAMP THE PASS CANCELLED AND SELL THE PATRON THE NECESSARY SERVICE FEE RECEIPT.

BOTH THE SERVICE PASS RECEIPT AND THE CANCELLED PASS ARE TO BE GIVEN TO THE PATRON FOR PRESENTATION TO THE DOORMAN. IF THERE IS NO SERVICE FEE CHARGE DUE, THE PASS, SUCH AS A REFUND PASS OR A PASS ISSUED TO AN EMPLOYEE, NEED NOT GO TO THE CASHIER BUT MAY BE PRESENTED TO THE DOORMAN FOR ADMISSION.

DOORMAN'S DUTIES

THE DOORMAN SHOULD BE READY IN UNIFORM IN AMPLE TIME TO PERFORM SUCH DUTIES THAT ARE NECESSARY BEFORE THE OPENING OF THE THEATRE.

IF THIRTY MINUTES PRIOR TO THE OPENING OF THE THEATRE, DUE TO SOME UNFORESEEN DIFFICULTY, THE MANAGER OR ASSISTANT HAS NOT ARRIVED, THE DOORMAN IS TO TELEPHONE THE MANAGER OR IF HE CANNOT BE LOCATED THE ASSISTANT MANAGER OR THE DISTRICT MANAGER. IF NONE OF THE ABOVE CAN BE CONTACTED, THE HOME OFFICE SHOULD BE NOTIFIED.

HE SHOULD NOT PERMIT ANYONE TO ENTER WITHOUT A TICKET OR A PASS SIGNED BY THE MANAGER OR A HOME OFFICE EXECUTIVE, WHO IS AUTHORIZED TO SIGN PASSES, WITH THE EXCEPTION OF EMPLOYEES OF THE THEATRE REPORTING FOR DUTY OR HOME OFFICE EXECUTIVES AND THOSE ON OFFICIAL BUSINESS.

THE DOORMAN SHOULD CUT TICKET IN HALF AS SOON AS HE RECEIVES IT FROM THE PATRON. HE RETURNS TO THE PATRON THE HALF OF THE TICKET WITHOUT THE HOLE AND PLACES THE OTHER PART OF THE TICKET ON THE SPINDLE OF THE STUB ROD TICKET BOX. HE MUST CUT THE TICKET IN THE PRESENCE OF THE PATRON REGARDLESS OF HOW BUSY HE MAY BE. IF THE PATRON REFUSES TO TAKE HIS HALF OF THE TICKET OR IF HE RUSHES PAST THE DOOR BEFORE THE DOORMAN CAN GIVE HIM HIS STUB, THE DOORMAN SHOULD DROP THAT PORTION OF THE TICKET IN THE OPENING IN THE BACK OF THE TICKET BOX IN THE SPACE PROVIDED FOR SAME AND NOT ON THE STUB ROD.

DOORMAN'S STUBS

WHEN THEATRE OPENS, A STUB BEARING THE NAME OF THE DOORMAN, DATE AND TIME IS TO BE ON THE ROD IN THE TICKET BOX. DURING THE COURSE OF THE DAY WHEN THE REGULAR DOORMAN REQUESTS RELIEF, THE RELIEF DOORMAN GOES TO THE MANAGER OR ASSISTANT MANAGER FOR A RELIEF DOORMAN'S STUB WHICH SHOWS NAME, DATE AND TIME WHICH HE PUTS ON A ROD IN TICKET BOX COVERING THE PERIOD HE IS RELIEVING ON THE DOOR. WHEN REGULAR DOORMAN RETURNS FROM THE RELIEF PERIOD, HE IS GIVEN ANOTHER STUB WITH THE PROPER INFORMATION, WHICH HE PLACES ON ROD IN TICKET BOX.

DOORMAN'S HOURLY STUBS

BEFORE THEATRE OPENS, HOURLY STUBS ARE PREPARED BY THE MANAGER OR ASSISTANT MANAGER FOR EACH HOUR OF DAY AND GIVEN TO DOORMAN WHO PLACES THEM ON ROD IN TICKET BOX EVERY HOUR ON THE HOUR.

IF AN ADULT COMES TO THE DOOR WITH A CHILD'S TICKET, THE DOORMAN SHOULD REFER THE PATRON TO THE CASHIER WHO WILL ISSUE AN ADULT TICKET UPON CORRECT PAYMENT.

THE DOORMAN SHOULD FAMILIARIZE HIMSELF WITH THE PRICE OF TICKETS IN USE, THE COLOR OF THESE TICKETS, AND THE CODE LETTERS APPEARING ON THE BACK. HE SHOULD BE ALERT TO SEE THAT ONLY THE TICKETS FOR THAT PARTICULAR THEATRE ARE BEING PRESENTED AT THE DOOR AND THAT ONLY THOSE TICKETS WHICH ARE ON SALE AT THAT TIME ARE BEING PRESENTED TO HIM. IF TICKETS WHICH ARE PRESENTED ARE NOT CURRENTLY IN USE, BUT ARE FROM A PREVIOUS DAY, THE DOORMAN SHOULD POLITELY STOP THE PATRON AND CALL THE MANAGER OR HIS ASSISTANT. AN EXCEPTION TO THIS RULE IS WHERE THE TICKET HAD BEEN PREVIOUSLY INITIALED BY THE MANAGER OR HIS ASSISTANT.

THE DOORMAN SHOULD ALSO STOP ANY UNDESIRABLE PERSON AT THE DOOR AND CALL THE MANAGER OR HIS ASSISTANT.

ANY PERSON OTHER THAN AN EMPLOYEE PRESENTING A PASS, MUST HAVE A SERVICE FEE RECEIPT. THE DOORMAN SHOULD SCRUTINIZE ALL PASSES TO SEE THAT THE SIGNATURES THEREON ARE BONA FIDE. UPON THE RECEIPT OF A PASS ON OTHER THAN CARD OR BOOK FORM, AND SERVICE RECEIPTS, THE DOORMAN IS TO CUT BOTH THE PASS, RETAINING THAT PART WITH THE MANAGER'S SIGNATURE, AND THE SERVICE FEE RECEIPTS, DROPPING ONE-HALF OF EACH INTO THE RECEPTACLE FOR SAME.

THE DOORMAN WHO IS ON DUTY, SHOULD BE SURE THAT HIS NAMEPLATE IS INSERTED IN THE SLOT ON THE TICKET BOX. WHEN THE DOORMAN IS RELIEVED, EVEN IF IT IS FOR A SHORT PERIOD, HE SHOULD BE SURE TO REMOVE HIS NAMEPLATE IN THE FRONT OF THE TICKET BOX. THE SUBSTITUTE DOORMAN SHOULD INSERT HIS NAMEPLATE AND MUST MAKE A RECORD OF THE TIME HE IS ON DUTY AND MUST LIST THE NUMBER OF THE FIRST TICKET HE ACCEPTED, SO THAT THE INFORMATION CAN BE ENTERED ON THE DAILY BOX OFFICE STATEMENT. WHEN THE DOORMAN WHO WAS RELIEVED RETURNS, HE MUST DO LIKEWISE, SO THAT THE RECORD OF THE TIME WHEN EACH DOORMAN WAS AT THE DOOR IS COMPLETE. THIS IS VERY IMPORTANT. DOORMAN SHOULD AT NO TIME ACT AS RELIEF CASHIER AS NO PERSON WHOEVER ACTS AS DOORMAN SHALL AT ANY TIME RELIEVE THE CASHIER. AT NO TIME IS THE MANAGER TO ALLOW THE DOORMAN TO HOLD OUT STUBS FOR TICKET INSPECTION REPORT.

DOORMENS DAILY REPORT OF FREE ADMISSIONS

THE FOLLOWING ARE THE INSTRUCTIONS TO THE DOORMEN REGARDING THE PREPARATION OF THE FORM "DOORMENS DAILY REPORT OF FREE ADMISSIONS".

IT IS VERY IMPORTANT THAT THE DOORMEN RECORD IN INK AT TIME OF ENTRY IN PROPER HOURLY BOX ALL PERSONS ENTERING THE THEATRE WITH THEATRE PASSES, EMPLOYEE PASSES, BOOK AND CARD PASSES AND ALSO PERSONS ENTERING WITH THE APPROVAL OF THE MANAGER WITHOUT PASSES. THE NUMBER OF PASSES WILL NOT BE RECORDED BUT THE ACTUAL NUMBER OF PEOPLE ENTERING. THE ONLY ADMISSIONS WHICH YOU WILL NOT RECORD WILL BE THEATRE EMPLOYEES, HOME OFFICE EMPLOYEES ON OFFICIAL BUSINESS AND PERSONS WISHING TO SEE THE MANAGER FOR BUSINESS REASONS.

YOU HAVE THE RESPONSIBILITY OF ACCURATELY RECORDING THESE ADMISSIONS AND NO ONE HAS THE AUTHORITY TO CHANGE THESE INSTRUCTIONS. ANY VIOLATION ON YOUR PART FOR NOT KEEPING AN ACCURATE RECORD WILL MEAN IMMEDIATE DISMISSAL.

GENERAL DUTIES OF MANAGER AND ASSISTANT MANAGER

THE MANAGER OR ASSISTANT WHO IS OPENING THE THEATRE, SHOULD REPORT IN AMPLE TIME TO GIVE THE CASHIER HER TICKETS AND BANK AND ATTEND TO ANY OTHER DUTIES NECESSARY PRIOR TO THE OPENING OF THE THEATRE.

THE MANAGER AND ASSISTANT SHOULD HAVE KNOWLEDGE OF THE OPPOSITION'S PRICES AND CHANGES IN THEIR PROCEDURES AND POLICIES. THEY SHOULD IMMEDIATELY INFORM THE DISTRICT MANAGER OF SUCH CHANGES.

TICKETS

TICKETS ARE EQUIVALENT TO MONEY SINCE THEY ENTITLE ONE TO ADMISSION INTO THE THEATRE AND, THEREFORE, THE SAME CARE SHOULD BE TAKEN OF TICKETS AS WITH MONEY. TICKETS SHOULD BE STORED IN A METAL CABINET, OR OTHER PROPER TYPE OF STORAGE PLACE THAT HAS BEEN PROVIDED, AND SUCH STORAGE PLACE SHOULD BE SECURED WITH A STRONG LOCK THE KEY OF WHICH CANNOT EASILY BE DUPLICATED. ONLY THE MANAGER OR HIS ASSISTANT IS TO HAVE THE KEY TO THE LOCK OR KNOW THE COMBINATION TO THE TICKET CABINET. THE TICKET CABINET IS ALWAYS TO BE LOCKED AND OPENED ONLY WHEN TICKETS ARE NEEDED. THE CABINET SHOULD NEVER BE UNLOCKED UNLESS THE MANAGER OR HIS ASSISTANT IS PRESENT.

TICKETS ARE ORDERED BY THE INDIVIDUAL THEATRES ON A TICKET PURCHASE ORDER. WHEN THE TICKETS ARE RECEIVED, THEY ARE TO BE CHECKED AGAINST THE PACKING SLIP AND BLUE COPY OF ORDER. WHEN THE INVOICE IS RECEIVED THAT SHOULD ALSO BE CHECKED AGAINST THE BLUE COPY OF ORDER. THE BLUE COPY SHOULD BE ATTACHED TO THE INVOICE AND APPROVED FOR PAYMENT. THE PACKING SLIP SHOULD BE RETAINED BY THE THEATRE FOR THEIR FILES. OUT OF TOWN THEATRES WILL DRAW CHECK AND CHARGE OUT IN THE NORMAL MANNER. INTOWN THEATRES WILL FORWARD THE INVOICE WITH THE BLUE COPY TO THE HOME OFFICE FOR PAYMENT. THE FIRST AND LAST TICKET OF EACH STRIP AND THE FIRST TICKET OF EACH ROLL IS TO BE INITIALED BY THE PERSON WHO VERIFIES THE SHIPMENT. IF THE SHIPMENT IS CORRECT THE TICKETS SHOULD BE STORED IN THE CABINET AND THE NUMBERS OF THE TICKET ARE TO BE ENTERED IN THE TICKET BOOK BY EITHER MANAGER OR THE ASSISTANT.

EACH ORDER CONSISTS OF THREE COPIES, A WHITE, PINK AND A BLUE. THE WHITE AND THE PINK COPIES ARE TO BE FORWARDED TO THIS OFFICE AND THE BLUE COPY KEPT AT THE THEATRE.

THESE ORDERS ARE TO BE SIGNED BY THE MANAGER AND FORWARDED TO THE HOME OFFICE WHERE THEY WILL BE COUNTER-SIGNED AND SENT TO THE TICKET COMPANY. NO ORDERS WILL BE HONORED BY THE TICKET COMPANY UNLESS THEY ARE COUNTER-SIGNED BY THE HOME OFFICE.

THE NUMBER OF EACH PRICE TICKET WHICH THE THEATRE HAS ON HAND IS TO BE SHOWN IN THE TICKET BOOK. MACHINE TICKETS ARE GROUPED 2,000 TO A PACK, ROLL TICKETS 500 OR A 1,000 TO A ROLL, PAD TICKETS 50 IN A PACK, AND SERVICE FEE RECEIPTS 100 IN A PAD. THE MANAGER OR ASSISTANT SHOULD ENTER INTO THE TICKET BOOK THE FIRST NUMBER OF EACH PACKAGE, ROLL OR PAD RECEIVED AND SHOULD ALSO LIST THE LAST NUMBER OF THE LAST GROUP ONLY IN EACH PRICE RANGE. WHEN ANY PACKAGE IS REMOVED FROM THE CABINET FOR SALE, THE MANAGER OR HIS ASSISTANT SHOULD INITIAL AND ALSO NOTE THE DATE IN THE BOOK ALONGSIDE THE NUMBERS TAKEN.

AT THE BEGINNING OF EACH MONTH, A PHYSICAL INVENTORY OF THE TICKETS SHOULD BE MADE BY THE MANAGER AND ASSISTANT OF ALL TICKETS ON HAND, AND SHOULD BE REPORTED ON A TICKET INVENTORY FORM. THIS REPORT SHOULD ALSO BE MADE OUT ON THE CHANGE OF THE MANAGER OR ASSISTANT OR WHEN THE MANAGER OR ASSISTANT LEAVES FOR VACATION.

EMERGENCY TICKETS

IF IT EVER BECOMES NECESSARY TO ISSUE A LARGE NUMBER OF REFUNDS AT ONE TIME DUE TO AN EMERGENCY SUCH AS A BREAKDOWN IN SERVICE, ETC., TO ELIMINATE THE NECESSITY OF WRITING INDIVIDUAL REFUNDS, WE HAVE PROVIDED THE THEATRES WITH EMERGENCY TICKETS TO BE USED AS REFUND TICKETS. THESE TICKETS ARE ON A ROLL AND ONE TICKET IS TO BE GIVEN TO EACH PATRON LEAVING THE THEATRE. THE TICKETS CAN EITHER BE ACCEPTED BY THE CASHIER FOR A REFUND OR BY THE DOORMAN AT ANY FUTURE TIME FOR ADMISSION TO THE THEATRE. UNDER NO CIRCUMSTANCES, ARE THESE TICKETS TO BE USED BECAUSE OF PRESSURE OF BUSINESS, BUT ONLY IN A CASE OF EMERGENCY. THE TICKETS MARKED "MATINEE" ARE TO BE GIVEN TO ADULTS DURING THE MATINEE EMERGENCY. TICKETS MARKED "EVENING" ARE TO BE GIVEN TO ADULTS DURING THE EVENING EMERGENCY. THE TICKETS MARKED "CHILDREN" ARE TO BE GIVEN TO CHILDREN EITHER DURING THE EMERGENCY OF MATINEE OR EVENING.

IF IT BECOMES NECESSARY TO ISSUE THESE TICKETS, A NOTATION SHOULD BE MADE ON THE DAILY STATEMENT SHOWING THE OPENING AND CLOSING NUMBERS AND THE NUMBER OF TICKETS ISSUED. THE TICKETS ACCEPTED BY THE CASHIER AS A REFUND SHOULD BE PUNCHED "VOID" AND ONE REFUND SLIP MADE OUT FOR ALL THE TICKETS. THE REFUND SHOULD BE SIGNED BY THE CASHIER AND MANAGER. THE VOIDED TICKETS AND REFUND SHOULD BE FORWARDED TO THIS OFFICE WITH THE DAILY STATEMENT. THE TICKETS ACCEPTED BY THE DOORMAN AT A FUTURE DATE SHOULD BE CUT IN THE USUAL MANNER, AND THE PART WITH THE HOLE, PLACED ON THE SPINDLE.

ALTHOUGH THESE TICKETS HAVE NO PRICE PRINTED ON THEM, THEY SHOULD BE REGARDED THE SAME AS REGULAR TICKETS AND KEPT IN THE TICKET VAULT AND SHOULD BE SHOWN ON YOUR TICKET INVENTORY EACH MONTH.

TICKET STUB CHECK-UP

A FORM HAS BEEN PROVIDED TO FACILITATE THE CHECKING OF TICKET STUBS. THIS FORM HAS 20 COLUMNS. THE FIRST COLUMN IS NUMBERED 00 TO 49 AND THE SECOND COLUMN 50 TO 99, THEN THE THIRD LINE IS THE SAME AS THE FIRST AND THE 4TH THE SAME AS THE SECOND AND SO ON.

FOLLOWING IS THE OUTLINE OF PROCEDURE TO BE EMPLOYED IN CHECKING THE TICKET STUBS:-

TAKE THE OPENING NUMBER OF THE TICKET IN THE PRICE RANGE BEING CHECKED, 9106 FOR EXAMPLE, AND HEAD THE FIRST COLUMN 9100. SINCE THE OPENING NUMBER IS 9106 WE UNDERLINE 9105. SHOULD THE CLOSING NUMBER BE 9489, HEAD COLUMNS 3 AND 4 9200, COLUMNS 5 AND 6 9300 AND 7 AND 8 9400. THEN WE UNDERScore 9489 IN THE EIGHTH COLUMN TO INDICATE THAT THE CLOSING NUMBER IS 9489.

THIS PROCEDURE WILL EXPEDITE THE RAPID RECORDING OF THE TICKET NUMBERS FROM THE OPENING NUMBER WHICH APPEARS ON THE SEVENTH LINE OF THE FIRST COLUMN, TO THE CLOSING NUMBER WHICH APPEARS ON THE 90TH LINE OF THE 8TH COLUMN.

THE STUB ROD CONTROL TICKET BOX IS DESIGNED TO KEEP IN CONTINUITY THE TICKETS AS THEY ARE RECEIVED BY THE DOORMAN. HERETOFORE, WHEN YOU CHECKED THE TICKET STUBS IN THE TICKET BOX, IT WAS NECESSARY FOR YOU TO ARRANGE THE TICKETS IN NUMERICAL ORDER BEFORE THEY COULD BE CHECKED OFF. THE ONE FALLACY OF THIS WAS THAT IF A TICKET WAS RESOLD ON THE SAME DAY AND CAME BACK TO THE DOORMAN AN HOUR OR TWO LATER, USING THE OLD TYPE OF TICKET BOX YOU COULD NOT DETECT ANYTHING WRONG. HOWEVER, WITH THE NEW STYLE STUB ROD BOX THIS TICKET NUMBER WOULD BE OUT OF SEQUENCE WHICH WOULD REQUIRE SOME EXPLANATION.

BY HAVING THE NUMBERS IN SEQUENCE, IT WILL ENABLE YOU TO CHECK THE TICKETS MORE READILY SO THAT YOU CAN MAKE THE CHECK-UPS AT MORE FREQUENT INTERVALS. STUBS PICKED UP FOR TICKET INSPECTION AND THE VOID TICKETS SHOULD ALSO BE INCLUDED. TICKET STUBS SHOULD BE CHECKED ON FORM #961-R AND WHEN COMPLETED A SUMMARY OF TICKET STUBS CHECKED, FORM #961-A SHOULD BE PREPARED. THE STUBS CHECKED AND FORM #961-R SHOULD BE RETAINED AT THE THEATRE BUT A COPY OF FORM #961-A, SUMMARY OF TICKET STUBS CHECKED, SHOULD BE FORWARD_{ED} TO THE HOME OFFICE.

IT IS ALSO GOOD PRACTICE TO SOMETIMES CHECK A PARTICULAR PERIOD WHEN THE MANAGER IS OUT FOR DINNER. THE BOX COULD BE SET WHEN THE MANAGER LEAVES FOR DINNER SO THAT WHEN HE RETURNS HE CAN TAKE THAT ROD AND CHECK TO SEE IF EVERYTHING IS IN ORDER.

IF YOU USE THIS BOX TO THE BEST ADVANTAGE BY CHECKING OFTEN AND HAVING THE DOORMAN KNOW THAT YOU ARE CHECKING THESE STUBS, THEN YOU ARE DERIVING THE FULL BENEFIT OF THE USE OF THE STUB ROD CONTROL TICKET BOX.

THE ENTIRE DAYS TICKET STUBS SHOULD BE CHECKED AT LEAST ONCE A WEEK. IN SOME CASES IT MIGHT BE ADVISABLE TO CHECK A MATINEE OF ONE DAY AND PART OF AN EVENING ANOTHER DAY SO THAT THE EQUIVALENT OF A WHOLE DAY HAS BEEN CHECKED.

THE VOID TICKETS SHOULD ALSO BE CHECKED OFF ON THE FORM SO THAT THE TICKETS ARE ACCOUNTED FOR. THE SUMMARY OF THE TICKET STUB CHECKS SHOULD THEN BE FILLED IN.

THE SUMMARY SHOULD THEN BE SENT TO THE HOME OFFICE, KEEPING A COPY FOR YOUR FILES.

IF IN CHECKING AND FILLING OUT THE FORMS, THE MANAGER OR HIS ASSISTANT NOTE A NUMBER OF STUBS MISSING OR STUBS OF TICKETS SOLD ON A PREVIOUS DAY, THEY SHOULD ENDEAVOR TO FIND REASON FOR SAME AND REPORT THIS TO THE HOME OFFICE. THE REPORT SHOULD BE FORWARDED PROMPTLY TO THE HOME OFFICE.

OPERATION OF THE TICKET BOX

A. THE TICKET BOX IN WHICH THE DOORMAN PLACES THE STUBS SHOULD BE KEPT LOCKED AND THE KEY TO THE LOCK RETAINED BY THE MANAGER OR ASSISTANT ONLY. AT THE END OF EACH DAY THE TICKETS ARE REMOVED FROM THE ROD ON TO A STRING. EACH DAYS STUBS SHOULD BE ON A SEPARATE STRING AND IN NO EVENT SHOULD BE MIXED. THE PASSES AND SERVICE FEE RECEIPTS SHOULD BE PUT INTO AN ENVELOPE AND PLACED ON THE END OF THE STRING. THESE STUBS ARE TO BE RETAINED AT YOUR THEATRE FOR A THIRTY DAY PERIOD SO THAT AT ALL TIMES YOU SHOULD HAVE IN YOUR THEATRE, TICKET STUBS REPRESENTING THE LAST 30 DAYS. WE HAVE FOUND THAT THE BEST WAY TO DO THIS IS TO SET UP A BOARD WITH A NUMBERED RACK ON IT FROM 1 TO 31 SO THAT EACH DAY'S STUBS WOULD BE ON AN INDIVIDUAL HOOK OR SPINDLE. THIS RACK SHOULD BE KEPT IN A LOCKED ROOM EITHER IN THE THEATRE PROPER OR BACK STAGE.

ALL SUPPLIES PERTAINING TO THIS STUB ROD BOX, SUCH AS HOURLY, DOORMAN AND CASHIER STUBS, AUTOMATIC SEALS, AND THE CORD, SHOULD BE ORDERED FROM THIS OFFICE.

B. TICKET INSPECTION

AT INTERVALS OF THREE OR FOUR TIMES AN HOUR THE MANAGER OR HIS ASSISTANT SHOULD ASK THE DOORMAN FOR HALF OF A TICKET PRESENTED BY A PATRON WHO IS ENTERING THE THEATRE AT THE TIME AND EXAMINE THE STUB. THIS PRACTICE SHOULD BE VARIED BY PICKING UP A STUB FROM A PATRON AFTER HE LEAVES THE DOORMAN. THE PRICE AND NUMBER OF THIS STUB SHOULD BE ENTERED ON A TICKET INSPECTION FORM IMMEDIATELY. AT NO TIME IS THE MANAGER TO ALLOW DOORMAN TO HOLD OUT STUBS FOR TICKET INSPECTION REPORT.

AS TICKETS ARE SOLD IN SEQUENCE, THE NUMBERS ON THIS FORM SHOULD RUN IN SEQUENCE. IF AT ANY TIME THE NUMBERS OF THOSE STUBS INSPECTED ARE NOT IN ORDER, AN EXPLANATION OF SAME SHOULD BE OBTAINED FROM THE PATRON WHO PRESENTED THE TICKET, IF POSSIBLE, AND FROM THE CASHIER. AT THE END OF THE DAY, AFTER THE TICKET INSPECTION FORM IS COMPLETED, IT IS TO BE SENT TO THE HOME OFFICE ALONG WITH THE DAILY STATEMENT.

C. VOID TICKETS

WHEN VOIDS OCCUR, THE CASHIER SHOULD DROP THE TICKET INTO A LOCKED BOX WHICH HAS BEEN PROVIDED FOR THE PURPOSE. THE BOX HAS A SLIT ON TOP, WITH THE OPENING ONLY LARGE ENOUGH TO ADMIT THE TICKET, AND NOT PERMIT ITS REMOVAL UNLESS THE BOX IS UNLOCKED. UPON THE OCCURRENCE OF A VOID, THE CASHIER SHOULD CALL THE MANAGER OR HIS ASSISTANT IMMEDIATELY WHO IS TO OPEN THE BOX AND PUNCH THE TICKET.

THE KEY TO THE VOID-TICKET BOX SHOULD BE IN THE POSSESSION OF EITHER THE MANAGER OR HIS ASSISTANT AT ALL TIMES. IF THE MANAGER OR HIS ASSISTANT IS TOO BUSY TO VOID THE TICKET IMMEDIATELY AFTER OCCURRENCE, THE TICKET MAY BE NULLIFIED AT THE TIME COLLECTIONS ARE MADE FROM THE BOX OFFICE. IN ANY EVENT A TICKET SHOULD BE VOIDED WITHIN AN HOUR OF PURCHASE. A PUNCH AND VOID-TICKET ENVELOPE SHOULD BE KEPT IN THIS LOCKED BOX.

EACH CASHIER SHOULD HAVE A SEPARATE ENVELOPE FOR VOID TICKETS. WHEN THE MANAGER OR HIS ASSISTANT CANCELS TICKETS, HE IS TO ENTER THE REQUIRED INFORMATION ON THE ENVELOPE AND PLACE THE VOID TICKETS IN IT. WHEN THE CASHIER IS CHECKED IN, THE VOID BOX IS TO BE OPENED AND THE CASHIER GIVEN THE ENVELOPE. SHE IS TO CHECK THE VOID TICKETS IN THAT ENVELOPE AGAINST THE ENTRIES MADE BY THE MANAGER OR HIS ASSISTANT. THE TOTAL AMOUNT REPRESENT DEDUCTIONS FROM THE TOTAL RECEIPTS AND TAXES FOR THE DAY. THE CASHIER SHOULD THEN WRITE (IN INK) ACROSS THE FACE OF HER VOID-ENVELOPE THE AMOUNT OF THE VOIDS IN DOLLARS AND CENTS.

THE MANAGER OR HIS ASSISTANT, WHEN VOIDING TICKETS, SHOULD TAKE PARTICULAR NOTICE OF THE NUMBER OF THE TICKET. IF THE TICKET IS NULLIFIED IMMEDIATELY ON OCCURRENCE, THE NUMBER OF IT SHOULD BE CLOSE TO THE TICKET NUMBER BEING SOLD BY THE CASHIER AT THE TIME. IF THE TICKET SHOULD BE VOIDED WITHIN AN HOUR AFTER OCCURRENCE, THE NUMBER OF THE VOID TICKET SHOULD NOT BE LOWER THAN THE CLOSING NUMBER FOR THE PRECEDING HOUR AS SHOWN ON THE HOURLY STATEMENT. IF THE MANAGER OR HIS ASSISTANT SHOULD FIND THAT THE NUMBER OF THE VOID TICKET IS NOT IN THE RANGE OF THE NUMBERS OF THE TICKETS SOLD WITHIN THAT HOUR, HE SHOULD ASK THE CASHIER FOR AN EXPLANATION.

D. REFUNDS

BEFORE THE ISSUANCE OF A REFUND, THE MANAGER OR HIS ASSISTANT SHOULD TACTFULLY ATTEMPT TO PLACATE THE PATRON AND THUS ELIMINATE THE NECESSITY OF A REFUND. IF THE PATRON INSISTS ON HIS MONEY BACK, THE MANAGER OR HIS ASSISTANT SHOULD OFFER THE PATRON A PASS FOR A FUTURE PERFORMANCE, MARKING SAME "REFUND PASS", AND NOTING THE ADMISSION PRICE OF THE TICKET. IF THE PATRON STILL INSISTS UPON A REFUND, THE MANAGER OR HIS ASSISTANT SHOULD THEN AUTHORIZE A REFUND AS EXPLAINED IN THE NEXT PARAGRAPH.

THE MANAGER SHOULD PERSONALLY CHECK THE NUMBER ON THE TICKET STUB AGAINST EITHER THE HOURLY STATEMENT OR TICKET INSPECTION SLIP, AND IF THE PATRON HAS BEEN IN THE THEATRE FOR A HALF HOUR OR LESS A REFUND MAY BE ISSUED. IF, UNDER OTHER CIRCUMSTANCES, THE MANAGER OR HIS ASSISTANT SHOULD FEEL THAT A REFUND IS WARRANTED, HE MAY USE HIS DISCRETION AND GIVE A REFUND.

WHEN MONEY IS RETURNED, THE REQUIRED DATA SHOULD BE ENTERED ON A REFUND SLIP INCLUDING NAME, ADDRESS OF PATRON AND THE TICKET STUB ATTACHED. THE REFUND IS TO BE MADE OUT IN EITHER INDELIBLE PENCIL OR INK AND THE NUMBER OF REFUNDS ISSUED SHOULD BE SPELLED OUT INSTEAD OF MERELY USING NUMERALS. IF POSSIBLE, THE MANAGER OR HIS ASSISTANT SHOULD PERSONALLY ESCORT THE PATRON TO THE BOX OFFICE. THE PATRON THEN PRESENTS THE REFUND SLIP TO THE CASHIER WHO IS TO RETURN THE MONEY DIRECTLY TO THE PATRON. SHOULD THE MANAGER OR HIS ASSISTANT BE TOO OCCUPIED TO ESCORT THE PATRON TO THE BOX OFFICE, HE IS TO SEE THAT THE PATRON LEAVES THE THEATRE AFTER THE LATTER RECEIVES HIS SLIP WHICH HE WILL PRESENT AT THE BOX OFFICE.

WHEN THE MANAGER OR HIS ASSISTANT IS ASKED FOR MORE THAN ONE REFUND, HE SHOULD MAKE CERTAIN THAT FOR EVERY REFUND REQUESTED AND STUB PRESENTED, THERE IS A LIKE NUMBER OF PERSONS LEAVING THE THEATRE.

REFUND SLIPS HAVE BEEN PRINTED WITH THE NAME OF YOUR THEATRE AND SERIALLY NUMBERED FROM #1 UP. THIS IS BEING DONE SO THAT YOU CAN KEEP CONTROL OF THE

REFUND SLIPS AT YOUR THEATRE. A CERTAIN NUMBER OF THE PADS SHOULD BE ASSIGNED TO THE MANAGER AND A CERTAIN NUMBER OF PADS TO BE ASSIGNED TO THE ASSISTANT AND A RECORD KEPT IN THE TICKET BOOK OF THE NUMBERS EACH ARE RESPONSIBLE FOR.

IN REPORTING THE NUMBER OF REFUNDS ISSUED ON THE BOX OFFICE COLLECTION FORM IN THE COLUMN MARKED "NUMBER OF REFUNDS", YOU SHOULD SHOW NOT THE NUMBER OF SLIPS ISSUED BUT THE NUMBER OF PEOPLE FOR WHOM REFUNDS HAVE BEEN ISSUED. IF YOU MAKE OUT A REFUND WHICH IS CANCELLED FOR SOME REASON OR OTHER, BE SURE TO MARK ACROSS THE FACE OF THE SLIP "VOID" AND FORWARD TO THIS OFFICE IN THE USUAL WAY. THE REFUND SLIPS SHOULD BE STORED THE SAME AS YOUR TICKETS AND YOU SHOULD INCLUDE THESE ON YOUR MONTHLY TICKET INVENTORY.

E. EXCHANGES

THESE OCCUR WHEN A PATRON HAS PURCHASED AN ORCHESTRA TICKET AND HAS PASSED THE DOORMAN WHO HAS CUT THE TICKET AND THEN THE PATRON DECIDES TO PURCHASE A LOGE TICKET. THE USHER ON THE LOGE WILL HAVE A TWO PART EXCHANGE TICKET, WHICH HE WILL DETACH. HALF OF THE TICKET HE WILL GIVE THE PATRON AND THE OTHER HALF WHICH IS THE PART WITH THE HOLE HE WILL PLACE ON THE SPINDLE. WHERE THE EXCHANGE TICKETS ARE SOLD IN THE CHECKROOM THE TWO PART TICKET WILL BE GIVEN TO THE PATRON WHO WILL PRESENT IT TO THE USHER AT THE LOGE WHO WILL DETACH THE PORTION WITH THE HOLE TO PLACE ON THE SPINDLE.

AT THE END OF THE MATINEE AND AT THE CLOSE OF THE EVENING PERFORMANCE THE LOGE USHER OR THE CHECKROOM ATTENDANT SHOULD BRING THE MONEY AND THE EXCHANGE TICKETS TO THE MANAGER WHO SHOULD CHECK THE NUMBER OF TICKETS SOLD AND THEY ARE TO BE INCLUDED ON THE DAILY STATEMENT.

HANDLING OF CASH:

ALL PETTY CASH IS TO BE HANDLED ONLY BY THE MANAGER OR HIS ASSISTANT, THE TREASURER, OR IN SOME CASES BY THE RELIEF MANAGER OR THE RELIEF ASSISTANT MANAGER.

THE FUNDAMENTAL RULE IN THE HANDLING OF THEATRE MONEY IS THAT THERE SHOULD BE NO DIVISION OF RESPONSIBILITY, AS FAR AS THE MANAGER AND HIS ASSISTANT ARE CONCERNED. EACH SHOULD BE SOLELY RESPONSIBLE FOR THE AMOUNTS CHARGED TO HIM.

IN SOME OF OUR HOUSES WHERE THE THEATRE SAFE HAS TWO INNER VAULTS THE MANAGER SHOULD CONTROL ONE VAULT AND HIS ASSISTANT THE OTHER. WHENEVER THERE IS A CHANGE OF MANAGERS OR ASSISTANTS THE COMBINATION FOR BOTH THE OUTER VAULT AND THE INNER VAULT SHOULD BE CHANGED PERSONALLY BY THE INCOMING MANAGER OR ASSISTANT AND NOT BY AN OUTSIDE COMPANY. NOTICE OF THE CHANGE SHOULD BE SENT IMMEDIATELY BY REGISTERED MAIL TO THE PRESIDENT'S OFFICE AT 1540 BROADWAY. KNOWLEDGE OF THE NEW COMBINATION TO THE INNER VAULT SHOULD BE RESTRICTED TO THE PERSON WHO MADE THE CHANGE WHILE THE COMBINATION TO THE OUTER VAULT SHOULD BE KNOWN ONLY BY THE MANAGER AND HIS ASSISTANT. WHEN THERE IS MORE THAN ONE SAFE IN THE THEATRE, THE SAME PROCEDURE HOLDS TRUE.

THE COLLECTIONS FROM THE BOX OFFICE ARE TO BE MADE ONLY BY THE MANAGER AND HIS ASSISTANT. AS THERE IS TO BE NO DIVIDED RESPONSIBILITY BETWEEN MANAGER AND ASSISTANT IN THE HANDLING OF THE RECEIPTS, THE ONE IN CHARGE OF PETTY CASH SHOULD KEEP THIS MONEY LOCKED IN HIS OWN VAULT. ANY COLLECTIONS MADE BY HIM

SHOULD ALSO BE LOCKED IN HIS OWN VAULT ONLY UNTIL DEPOSIT CAN BE MADE.

IF ANY PAYMENT OF CASH IS MADE, THE PERSON MAKING SUCH DISBURSEMENT SHOULD INITIAL THE INVOICE, MISCELLANEOUS VOUCHER, OR PAYROLL VOUCHER, IMMEDIATELY UPON PAYMENT.

IF THE MANAGER HANDLES ALL PETTY CASH, HE SHOULD ON HIS DAY OFF TURN OVER SAME TO HIS ASSISTANT. ON THE NIGHT PRECEDING THE MANAGER OR ASSISTANT'S DAY OFF, THE PETTY CASH FUND IS TO BE CHECKED FIRST AND THEN ENTRUSTED TO THE PERSON REGULARLY HANDLING CASH. THE MANAGER SHOULD RECEIVE AN IOU FOR SAME WHICH SHOULD BE KEPT IN HIS LOCKED INNER VAULT.

REMEMBER THIS RULE: THE OUTER AND INNER VAULTS OF THE SAFE SHOULD ALWAYS BE LOCKED. THE INNER VAULT SHOULD BE SECURED EVEN WHEN THE PERSON HAVING THE COMBINATION TO THE LOCK IS OFF DUTY. IMMEDIATELY UPON THE RETURN OF THE INDIVIDUAL ORDINARILY HANDLING THE PETTY CASH, THE FUND SHOULD BE RETURNED TO HIM. A CHECK OF THE MONEY IS TO BE MADE, AND THE ORIGINAL IOU RETURNED IF ALL IS IN ORDER.

IF THERE IS ONLY ONE INNER VAULT IN THE SAFE AND ONLY ONE SAFE IN THE THEATRE, THE PERSON HANDLING THE PETTY CASH SHOULD HAVE CHARGE OF THAT VAULT. HE SHOULD MAKE ALL THE COLLECTIONS FROM THE BOX OFFICE IF POSSIBLE. THE MANAGER OR HIS ASSISTANT WHO DOES NOT HAVE THE INNER COMPARTMENT SHOULD BE PROVIDED WITH A STRONG BOX. THIS MAY BE KEPT IN THE OUTER PORTION OF THE SAFE.

THIS METHOD OF HANDLING CASH SHOULD BE THE SAME AS WHEN THERE ARE TWO INNER VAULTS IN THE THEATRE SAFE SINCE THE LOCKED STRONG BOX CAN BE CONSIDERED AS SECOND INNER COMPARTMENT. HOWEVER, ON THE DAY OFF OF THE INDIVIDUAL HANDLING THE PETTY CASH, ONLY A FUND NECESSARY FOR THE OPERATIONS OF THAT DAY SHOULD BE TURNED OVER TO THE ONE ON DUTY.

IF THERE IS MORE THAN ONE SAFE IN THE THEATRE, THE MANAGER AND HIS ASSISTANT SHOULD EACH CONTROL A SEPARATE SAFE, AND THE SAME PROCEDURE, AS EXPLAINED ABOVE, WILL HOLD TRUE.

PRECAUTIONS IN HANDLING CASH:

MONEY SHOULD NEVER BE KEPT IN ANY PLACE OTHER THAN THE INNER VAULT OF THE THEATRE SAFE, OR IN A LOCKED STRONG BOX IF THERE IS NO INNER VAULT.

BEFORE THE LOCK ON THE SAFE IS OPENED, THE DOOR TO THE THEATRE OFFICE SHOULD BE CLOSED AND THE CHAIN BOLTED. THE MANAGER SHOULD PURCHASE A CHAIN IF THE OFFICE DOES NOT HAVE ONE. WHILE MONEY IS BEING REMOVED FROM THE SAFE THE DOOR TO THE OFFICE SHOULD NEVER BE OPENED. IF SOMEONE DESIRES TO ENTER THE ROOM AT SUCH TIME, THE SAFE SHOULD BE LOCKED BEFORE ENTRANCE IS PERMITTED.

WHEN EMPLOYEES ARE PAID, THE MANAGER OR HIS ASSISTANT SHOULD ATTACH THE SALARY TO THE HOUSE SALARY RECEIPT. THEN HE IS TO LOCK THE SAFE AND CALL IN THE EMPLOYEES TO BE PAID. THIS PROCEDURE IS TO BE FOLLOWED REGARDLESS OF WHETHER EMPLOYEES ARE PAID INDIVIDUALLY OR IN A GROUP. THE SAFE SHOULD USUALLY NOT BE OPENED IN THE PRESENCE OF ANYONE OTHER THAN THE MANAGER, ASSISTANT, DISTRICT MANAGER, AUDITORS, OR EXECUTIVES.

TO MINIMIZE THE LOSS OF A HOLD-UP AT THE BOX OFFICE THE MANAGER OR ASSISTANT SHOULD VISIT THE BOX OFFICE AT REGULAR INTERVALS TO SEE THAT BILLS NOT REQUIRED FOR CHANGE PURPOSES ARE WRAPPED IN \$50 WRAPPERS AND DROPPED IN THE MONEY CHUTE. WHEN THE MANAGER OR ASSISTANT MAKES A COLLECTION FROM THE BOX OFFICE HE SHOULD BE SURE TO THUMB EACH WRAPPER TO SEE THAT THEY CONTAIN THE RIGHT AMOUNT OF

MONEY AND IF ITS CORRECT HE SHOULD INITIAL EACH WRAPPER AND ENTER BY WRITING THE AMOUNT OUT AND TIME OF COLLECTION ON THE BOX OFFICE COLLECTION FORM AND RECEIPT FOR SAME BY SIGNING HIS NAME BESIDE THE ENTRY. THE CASHIER SHOULD ALSO INITIAL THIS ENTRY. LARGE AMOUNTS SHOULD NEVER BE PICKED UP FROM THE BOX OFFICE AND BROUGHT TO THE MANAGERS OFFICE. IF LARGE AMOUNTS ARE ACCUMULATED IN THE CHUTE THEN THEY SHOULD BE TAKEN DIRECT TO THE BANK FOR DEPOSIT ACCOMPANIED BY A POLICEMAN.

CHECKING CASHIER

EACH CASHIER (EXCEPT THOSE RELIEVING FOR A HALF HOUR OR LESS) SHOULD BE GIVEN A SEPARATE BANK UPON ENTERING THE BOX OFFICE. THE CASHIER IMMEDIATELY SHOULD COUNT THE BANK, ENTERING THE AMOUNT IN THE UPPER SECTION OF BOX OFFICE COLLECTION FORM AND GIVING HER I.O.U. FOR SAME. THE ENTRY IS TO BE INITIALED BY THE CASHIER. ALL CASHIERS SHOULD BE CHECKED IN SEPARATELY BY THE MANAGER OR HIS ASSISTANT EXCEPT THOSE RELIEVING FOR A HALF HOUR OR LESS WHO ARE TO BE CHECKED BY THE RELIEVED CASHIER.

IF THE CASHIER DESIRES ADDITIONAL CHANGE, THE MANAGER OR HIS ASSISTANT SHOULD GIVE HER THE REQUIRED CHANGE AND THE AMOUNT SHOULD BE RECORDED AS AN ADDITIONAL BANK IN THE UPPER SECTION OF BOX OFFICE COLLECTION FORM. NO MONEY SHOULD BE GIVEN TO THE CASHIER AFTER SHE HAS STARTED WORKING WITHOUT SUCH MONEY BEING CONSIDERED AN ADDITIONAL BANK.

THE AMOUNT OF AN ADDITIONAL BANK IS ALWAYS ENTERED IN THE PROPER PLACE ON THE BOX OFFICE COLLECTION FORM AND INITIALED BY THE CASHIER RECEIVING SAME. NO MONEY IS TO BE TAKEN FROM THE CASHIER WITHOUT THE AMOUNT BEING SHOWN AS A COLLECTION ON THE BOX OFFICE COLLECTION FORM, AND INITIALED BY THE MANAGER OR ASSISTANT AND THE CASHIER. AS A CASHIER IS RESPONSIBLE FOR THE BANKS GIVEN TO HER, PLUS ALL THE RECEIPTS, SERVICE AND TAX CHARGES TAKEN IN DURING HER STAY IN THE BOX OFFICE, THE MANAGER OR HIS ASSISTANT IS NOT TO HANDLE ANY MONEY AT THE BOX OFFICE UNTIL ITS AMOUNT IS VERIFIED BY THE CASHIER.

WHEN COLLECTIONS ARE MADE, THE CASHIER SHOULD COUNT OUT THE MONEY IN THE PRESENCE OF THE MANAGER OR HIS ASSISTANT WHO WILL VERIFY THE AMOUNT BY THUMBING ALL WRAPPED BILLS AND ENTERING THE SUM TOTAL IN THE COLLECTION COLUMN OF THE BOX OFFICE COLLECTION FORM. BOTH HE AND THE CASHIER ARE TO INITIAL THE ENTRY.

THE MONEY WHICH THE CASHIER HAS AT THE TIME THAT SHE IS CHECKED IN, IS TO BE CONSIDERED A COLLECTION AND ENTERED BY THE MANAGER OR ASSISTANT ON THE BOX OFFICE COLLECTION FORM IN THE SAME MANNER AS OTHER COLLECTIONS.

AT THE END OF THE MATINEE, THE TOTAL COLLECTIONS SHOULD EQUAL THE RECEIPTS AS SHOWN ON THE DAILY STATEMENT PLUS ALL SERVICE AND TAX CHARGES AND ALL BANKS GIVEN TO THE CASHIER AS SHOWN ON THE UPPER SECTION OF THE BOX OFFICE COLLECTION FORM. THE TOTAL BANKS ARE TO BE DEDUCTED FROM THE TOTAL COLLECTIONS AND THE REMAINING FIGURE REPRESENTS THE TOTAL MATINEE RECEIPTS INCLUDING SERVICE AND TAX CHARGES. THE SAME PROCEDURE IS TO BE FOLLOWED IN THE EVENING.

THE CASHIER SHOULD ONLY BE GIVEN TICKETS WHICH ARE CURRENTLY ON SALE AT THE TIME SHE IS IN THE BOX OFFICE. WHEN THE TICKETS ARE REMOVED FROM THE TICKET CABINET, THE MANAGER OR HIS ASSISTANT SHOULD CHECK THE CONTINUITY OF THE SAME AGAINST THE LAST PREVIOUS SALE. THE CASHIER IS TO DO LIKEWISE AND IS TO ENTER THE OPENING TICKET NUMBERS ON THE DAILY BOX OFFICE STATEMENT WHICH THE MANAGER OR HIS ASSISTANT WILL INSPECT FOR CORRECTNESS. BEFORE ADDITIONAL TICKETS ARE PLACED IN THE TICKET REGISTER, THE CONTINUITY OF THE NUMBERS SHOULD BE CHECKED

AND THE CORRESPONDING NUMBERS CROSSED OFF IN THE TICKET BOOK. THE MANAGER OR HIS ASSISTANT SHOULD ALSO CHECK THE CASHIER'S ENTRY OF THE REGISTER NUMBERS ON THE BOX OFFICE STATEMENT.

REGISTER READINGS

WHEN THE CASHIER LEAVES THE BOX OFFICE, EITHER FOR THE DAY OR FOR A PERIOD EXCEEDING A HALF HOUR, SHE SHOULD BE CHECKED IN BY THE MANAGER OR HIS ASSISTANT. IF THE CASHIER IS BEING CHECKED AT THE TIME OF A PRICE CHANGE, THE REGISTER READINGS RECORDED ON THE BOX OFFICE STATEMENT ARE TO BE VERIFIED BY THE MANAGER OR HIS ASSISTANT. THE NEXT TICKET NUMBER COMING FROM THE MACHINE SHOULD BE ENTERED ON THE BOX OFFICE STATEMENT BY THE OUTGOING CASHIER AND VERIFIED BY THE INCOMING CASHIER, AS THE LATTER IS RESPONSIBLE FOR THE TICKETS SOLD THEREAFTER. THIS IS ACCOMPLISHED BY LIFTING THE PLATE ON THE TICKET MACHINE AND READING THE NUMBER. DO NOT PUNCH OUT THIS TICKET TO READ THE NUMBER.

IF THE INCOMING CASHIER IS TO CONTINUE SELLING THE TICKETS USED BY THE OUTGOING CASHIER, THE MANAGER OR THE ASSISTANT SHOULD CHECK THE CLOSING NUMBERS WHICH THE OUTGOING CASHIER HAS ENTERED ON THE BOX OFFICE STATEMENT. IF THE TICKETS ARE NOT TO BE USED BY THE INCOMING CASHIER, THE MANAGER OR HIS ASSISTANT IS TO BRING THE TICKETS INTO THE OFFICE WHERE THE NUMBERS ARE TO BE CHECKED BY HIM.

NO TICKETS ARE TO BE LEFT IN THE BOX OFFICE UNLESS THEY ARE CURRENTLY BEING SOLD. WHEN THE CASHIER IS CHECKED IN AT THE END OF THE MATINEE OR EVENING SHOW, SHE MUST RECORD ON THE DAILY STATEMENT THE CLOSING TICKET NUMBER. THE OPENING NUMBER IS TO BE SUBTRACTED FROM THE CLOSING NUMBER ON EACH PRICE TICKET, AND THE DIFFERENCE MULTIPLIED BY THE PRICE AND TAX. THE PRODUCT IS THEN LISTED IN THE COLUMN PROVIDED FOR THE PURPOSE ON THE DAILY STATEMENT.

IN ORDER TO VERIFY THE CORRECTNESS OF THE DAILY BOX OFFICE STATEMENT, THE FIGURES SHOULD BE CHECKED IN THE SAME MANNER, EMPLOYING REGISTER NUMBERS IN PLACE OF TICKET NUMBERS. THIS CHECK-UP SHOULD BE SHOWN ON THE BACK OF THE THEATRE COPY OF THE PREVIOUS DAILY STATEMENT.

THE MANAGER OR HIS ASSISTANT WHEN CHECKING IN THE CASHIER ALWAYS IS TO MAKE CALCULATIONS FOR EACH PRICE TICKET AS TO THE AMOUNT OF MONEY DUE FROM THE CASHIER. THIS INFORMATION IS LISTED ON THE FACE OF THE CURRENT DAILY STATEMENT AS FOLLOWS:

1. OPENING TICKET NUMBER (WHICH WAS ENTERED AT THE BEGINNING OF THE DAY.)
2. CLOSING TICKET NUMBER (WHICH HAS BEEN INITIALED BY THE MANAGER OR THE ASSISTANT.)
3. SUBTRACT THE OPENING NUMBER FROM THE CLOSING NUMBER TO OBTAIN THE AMOUNT OF TICKETS SOLD.
4. MULTIPLY THE NUMBER OF TICKETS SOLD BY THE ADMISSION PRICE, SERVICE AND TAX CHARGES, AND EXTEND THE PRODUCTS INTO THE RESPECTIVE AND PROPER COLUMNS.
5. ADD RECEIPTS AND SERVICE CHARGE AND TAX COLUMNS TO FILL IN TOTALS.
6. DEDUCT FROM THE RECEIPTS 10% OF THE TOTAL AMOUNT OF GIFT BOOK COUPONS RECEIVED.
7. TOTAL THE AMOUNT OF VOIDS AND REFUNDS WHICH HAVE PREVIOUSLY BEEN VERIFIED BY THE CASHIER AND DEDUCT THE AMOUNT OF RECEIPT, SERVICE AND TAX CHARGE REPRESENTED BY VOIDS AND REFUNDS AND BRING DOWN THIS NET RECEIPT, SERVICE CHARGE AND TAX.
8. WHEN THE EVENING CASHIER IS CHECKED IN, BRING OVER THE NET RECEIPTS PLUS SERVICE AND TAX DATA FROM THE MATINEE SIDE OF THE DAILY STATEMENT TO THE EVENING SIDE, AND THEN DETERMINE THE NET TOTAL OF THE RECEIPTS, AND SERVICE AND TAX CHARGES FOR THE DAY.

9. WHEN THERE IS MORE THAN ONE BOOTH IN USE, THE MATINEE OR EVENING CLOSING CASHIER SHOULD CARRY OVER THE NET TOTALS OF THE OTHER BOOTHS SO THAT HER STATEMENT WILL SHOW A FINAL TOTAL FOR THE DAY.

SPECIAL TICKETS

IF TICKETS ARE SOLD IN ADVANCE FOR SPECIAL SHOWS, A RECORD OF THE TICKETS FORWARDED TO THE VARIOUS PERSONS WHO WILL ACT AS SALESMEN SHOULD BE KEPT, CHARGING THE SELLER WITH THE SALES VALUE OF THE TICKETS. WHEN MONEY FOR THE TICKETS IS RECEIVED, THE ACCOUNT SHOULD BE CREDITED FOR THESE AMOUNTS. ON THE DAY OF THE SHOW OR BEFORE, THE TICKETS NOT SOLD SHOULD BE RETURNED AND THE ACCOUNT ACCORDINGLY CREDITED. ANY SHORTAGE SHOULD BE CHARGED TO THE PERSON WHO HANDLED THE TICKETS.

THE DIFFERENCE BETWEEN TICKETS RECEIVED FROM THE HOME OFFICE AND TICKETS REMAINING GIVES THE RECEIPTS FOR THE SHOW. A SPECIAL DAILY STATEMENT SHOULD BE MADE FOR SAME.

THE UNSOLD TICKETS SHOULD BE RETURNED TO THE HOME OFFICE WITH THE RECORD OF SALE.

ON THE DAY OF THE SHOW THESE SPECIAL TICKETS SHOULD NOT BE SOLD AT THE BOX OFFICE. THE REGULAR MACHINE TICKET SHOULD BE SOLD TO ANYONE DESIRING TO PURCHASE A TICKET, AND THE NUMBERS ENTERED ON THE DAILY STATEMENT IN THE CUSTOMARY WAY.

MONEY COLLECTED SHOULD BE DEPOSITED AS SOON AS RECEIVED. DO NOT HOLD THE CASH UNTIL THE DAY OF THE SHOW OR A LARGE AMOUNT IS ACCUMULATED.

SHOULD A PATRON DESIRE TO ENTER THE THEATRE AFTER THE CASHIER IS NO LONGER IN THE BOX OFFICE, A TRUSTWORTHY INDIVIDUAL SHOULD BE AT THE DOOR TO NOTIFY THE MANAGER OR ASSISTANT MANAGER. THE MANAGER OR HIS ASSISTANT ONLY IS TO BRING THE NECESSARY TICKET TO THE PATRON COLLECTING THE MONEY AND CUTTING THE TICKET IN THE PRESENCE OF THE PATRON. HE RETAINS ONE HALF OF THE TICKET AND GIVES THE OTHER HALF TO THE PATRON. THE HALF RETAINED BY THE MANAGER OR HIS ASSISTANT SHOULD BE PLACED IN AN ENVELOPE TOGETHER WITH THE MONEY COLLECTED. AMOUNT OF SALE SHOULD BE SHOWN ON THE DAILY STATEMENT OF THE FOLLOWING DAY (AS SOON AS THE BOX OFFICE OPENS) WITH A NOTATION OF THE NUMBER. IT IS TO BE MARKED "LATE SALE".

THIS SHOULD BE DONE REGARDLESS OF WHETHER OR NOT THAT PRICE TICKET IS IN USE THE FOLLOWING DAY. THE STUBS OF THE LATE SALES TICKETS SHOULD BE KEPT WITH THE STUBS OF THE TICKETS OF THE FOLLOWING DAY. IF ONLY THE MANAGER OR HIS ASSISTANT IS AT THE THEATRE AND HE IS OCCUPIED CHECKING IN THE CASHIER, THE USHER IN CHARGE MAY MAKE THE SALE AND BRING THE MONEY TO THE OFFICE. THE MANAGER WILL GIVE TICKETS TO THE USHER WHO WILL CUT SAME IN HALVES IN THE PRESENCE OF THE PATRON. THE HALF-STUBS ARE BROUGHT BACK TO THE OFFICE TO BE PLACED IN AN ENVELOPE WITH THE MONEY BY THE MANAGER.

ANY PATRON WHO DESIRES TO PURCHASE A TICKET FOR A FUTURE SHOW SHOULD BE REFERRED TO THE MANAGER OR HIS ASSISTANT. HE MAY SELL A TICKET WHICH HAS BEEN REMOVED FROM THE TICKET CABINET, FIRST AFFIXING HIS SIGNATURE ON THE TICKET BEFORE GIVING IT TO THE PATRON.

THE TICKET SHOULD BE REPORTED ON THE CURRENT DAILY STATEMENT AS A SALE.

GIFT BOOKS

YOU SHOULD ENTER THE NUMBER OF EACH BOOK IN YOUR TICKET STOCK BOOK. AS EACH BOOK IS SOLD, NEXT TO THE NUMBER, ENTER THE DATE SOLD, AND NAME AND ADDRESS OF PURCHASER. THE DATE OF SALE IS TO BE STAMPED ON EACH BOOK WHEN SOLD, ON THE INSIDE OF THE FRONT COVER, AS THE COUPONS EXPIRE ONE YEAR FROM SAID DATE. THE MONEY FOR THE SALE OF THESE BOOKS SHOULD BE DEPOSITED IN YOUR THEATRE BANK ACCOUNT DAILY AND A NOTATION MADE ON THE SUMMARY OF DEPOSIT SLIP, "SALE OF GIFT BOOKS." AT THE END OF THE WEEK, THE TOTAL AMOUNT OF THE DEPOSITS ARE TO BE ENTERED ON YOUR WEEKLY STATEMENT AS A MISCELLANEOUS RECEIPT WITH A NOTATION, "SALE OF _____ \$5.00 GIFT BOOKS. ON YOUR MONTHLY TICKET INVENTORY, YOU SHOULD LIST THE TOTAL NUMBER OF \$5.00 BOOKS UNSOLD.

COUPONS ARE EXCHANGABLE FOR THEIR FACE VALUE FOR TICKETS OF ADMISSION AT THE BOX OFFICE. THE PATRON WILL PRESENT TO THE CASHIER THE AMOUNT OF COUPONS CORRESPONDING TO THE PRICE OF THE TICKETS THAT THE CASHIER ISSUES. WHEN THE CASHIER IS CHECKED IN AFTER THE MATINEE OR EVENING, SHE IS TO BE GIVEN CREDIT AS CASH FOR THE COUPONS SHE BRINGS IN. A NOTATION SHOULD BE MADE IN THE LAST COLUMN OF THE DAILY STATEMENT OF THE AMOUNT OF COUPONS THE CASHIER BRINGS IN. IN ORDER TO ADJUST OUR RECEIPTS TO TAKE CARE OF THE 10% BONUS GIVEN TO THE PATRON, WE MUST DEDUCT ON THE DAILY STATEMENT FROM THE RECEIPTS ONLY, NO TAX, 10% OF THE TOTAL PRICE. THIS SHOULD BE DONE ON THE RIGHT HAND SIDE OF THE DAILY STATEMENT ON THE LINE MARKED "TOTAL BOOTH 3", AND INSERT THE WORDS. "LESS DISCOUNT 10%." AS AN EXAMPLE, IF THE TOTAL PRICE WAS 95¢ AND THE CASHIER BROUGHT IN COUPONS TOTALING \$7.60 REPRESENTING EIGHT ADMISSIONS, YOU WOULD MAKE A DEDUCTION OF THE RECEIPTS ONLY, NO TAX DEDUCTION, ON LINE 3 OF 76¢ WHICH IS 10% OF THE TOTAL PRICE OF \$7.60. YOU WOULD THEN MAKE OUT A GREEN PETTY CASH VOUCHER FOR \$6.84 WITH A NOTATION, "REIMBURSEMENT ACCOUNT OF GIFT COUPONS." THE VOUCHER IS TO BE SIGNED BY YOU AND THE CASHIER. THIS MONEY WILL BE TAKEN OUT OF YOUR PETTY CASH TO COMPLETE YOUR DEPOSIT. THIS, TOGETHER WITH THE 76¢ DEDUCTED ON THE DAILY STATEMENT WOULD REPRESENT THE \$7.60 FOR THE EIGHT ADMISSIONS. THE \$7.60 COUPONS ARE TO BE VOIDED AND STAPLED TO THE SUMMARY OF GIFT BOOKS OF \$6.84. AT THE END OF THE WEEK, ALL OF THE GREEN VOUCHERS ARE TO BE CHARGED OUT ON YOUR WEEKLY STATEMENT TO REIMBURSE YOUR PETTY CASH.

DEPOSITS:

EACH DAY'S RECEIPTS, SERVICE CHARGES, TAXES AND MISCELLANEOUS INCOME MUST BE DEPOSITED ON THE FOLLOWING MORNING BY THE MANAGER OR HIS ASSISTANT.

THE VAST MAJORITY OF LOEW'S THEATRES HAVE THEIR ACCOUNTS IN BANKS WITH NIGHT DEPOSITORIES WHICH SHOULD BE UTILIZED. WHEN MAKING NIGHT CHUTE DEPOSITS, BE SURE THAT THE BAG IS DROPPED IN THE CHUTE. THIS SHOULD BE DONE BY CLOSING THE DOOR OF THE CHUTE AND THEN REOPENING SAME TO SEE IF THE BAG DROPPED. A DEPOSIT IS TO BE MADE THE MORNING OF THE NEXT BANKING DAY. MANAGER SHOULD INITIAL PASS BOOK TO VERIFY THAT PROPER CREDIT HAS BEEN GIVEN FOR DEPOSIT. IF RECEIPTS WARRANT, THEN MORE THAN ONE DROP SHOULD BE MADE.

THE MANAGER OR HIS ASSISTANT, WHEN TAKING MONIES TO AND FROM THE BANK, MUST ALWAYS HAVE POLICE PROTECTION. THE MONEY BAGS USED FOR MAKING NIGHT DROPS SHOULD BE INSPECTED REGULARLY TO DETERMINE CONDITION. NEW BAGS ARE TO BE OBTAINED FROM THE BANK WHEN THE ONES IN USE ARE WORN. A RECORD OF THE BAG NUMBERS AND THE KEY NUMBERS SHOULD BE KEPT AT THE THEATRE.

IF THE BANK AT WHICH THE THEATRE HAS AN ACCOUNT HAS NO NIGHT DEPOSITORY CHUTE, OR IF IT IS SO SITUATED THAT IT IS DANGEROUS TO USE THE NIGHT DEPOSITORY CHUTE, THE MONEY IS TAKEN TO THE BANK THE FOLLOWING MORNING AND THE DEPOSIT IS MADE.

IF THE BANK IS CLOSED THE FOLLOWING DAY OR DAYS, AND THERE IS A NIGHT DEPOSITORY CHUTE, A DROP IS TO BE MADE EACH NIGHT AND DEPOSIT MADE ON THE FIRST DAY THE BANK IS OPEN. IF THERE IS NO DEPOSITORY, THE RECEIPTS MUST BE KEPT IN THE THEATRE SAFE UNTIL SUCH TIME AS THE BANK OPENS. IF THE SAFE IS UTILIZED, THE MONEY SHOULD BE DIVIDED, BETWEEN THE INNER VAULTS OR SAFES. EACH HOLDER OF A VAULT COMBINATION IS TO BE RESPONSIBLE FOR THE AMOUNT LEFT IN HIS SECTION OF THE SAFE. SUCH DIVISION OF THE RECEIPTS WILL MINIMIZE THE LOSS IN CASE OF ROBBERY.

IT IS NOT NECESSARY FOR THE MANAGER OR HIS ASSISTANT TO BE PRESENT AT THE BANK IN THE MORNING WHEN THE NIGHT DEPOSIT OR MONEY IS COUNTED SINCE THE VARIOUS BANKS HAVE AGREED TO ACCEPT THESE DEPOSITS, SUBJECT TO THEIR COUNT. HOWEVER, IT IS REQUESTED THAT THE MANAGER CHECK ON ONE POINT WITH THE LOCAL BANK: TO MAKE SURE YOUR DEPOSIT IS CHECKED IN THE PRESENCE OF AT LEAST TWO RESPONSIBLE BANK PEOPLE (ONE FROM THE RECEIVING TELLER'S DEPARTMENT AND ONE FROM ANOTHER DEPARTMENT IN THE BANK).

DEPOSIT SLIPS SHOULD BE PLACED IN THE DEPOSIT BAG EACH NIGHT EXCEPT ON SATURDAYS AND NIGHTS PRECEDING A HOLIDAY. THE DEPOSIT SLIP USED ON SUNDAY NIGHT WILL COVER NOT ONLY SUNDAY'S BUT ALSO SATURDAY'S RECEIPTS PLUS ANY SHORT DEPOSITS THAT ARE BEING MADE UP. THE SAME PROCEDURE SHOULD BE FOLLOWED ON A HOLIDAY NIGHT.

ON THE NEXT BUSINESS DAY EITHER THE MANAGER OR HIS ASSISTANT SHOULD VISIT THE BANK (AT A TIME PRE-ARRANGED WITH THE BANK) TO PICK UP TWO COPIES OF THE DEPOSIT SLIP. THE RECEIPT ATTACHED TO THE SUMMARY-OF-DEPOSIT SLIP SHOULD IMMEDIATELY BE MAILED IN A SEPARATE ENVELOPE MARKED -- D.S. AUDITING DEPARTMENT.

ALL THE AMOUNTS DEPOSITED SUCH AS RECEIPTS, SERVICE FEES, FEDERAL TAX, STATE TAX, F.O.A.B., WITHHOLDING TAX, RENTS, TELEPHONE COMMISSIONS, ETC., ARE TO BE ENTERED AS ONE ITEM ON THE DEPOSIT SLIP AND THE ITEMS MAKING UP THIS DEPOSIT SHOULD BE LISTED ON THE SUMMARY-OF-DEPOSIT SLIP, FORM No. 960.

IF RENTS ARE DEPOSITED THEN TWO COPIES OF THE SUMMARY OF RENTS COLLECTED SHOULD BE ATTACHED TO THE SUMMARY OF DEPOSIT, ENTRY MADE IN TENANT RECORD BOOK.

IF ANY CHECKS ARE DEPOSITED THEN A RECORD MUST BE MADE ON THE DEPOSIT SLIP, FORWARDED TO THIS OFFICE SHOWING WHOSE CHECK WAS CASHED.

IF A DISCREPANCY SHOULD ARISE IN THE BANK'S COUNT OF THE MONEY, THE MANAGER OR HIS ASSISTANT SHOULD CONTACT A BANK OFFICER AND ATTEMPT TO SOLVE THE DIFFICULTY. WHERE MONIES FOR CHANGE PURPOSES ARE PLACED IN THE NIGHT CHUTE BAG FOR DEPOSIT, IT IS NECESSARY TO INCLUDE IN THE BAG A SIGNED LETTER STATING THE AMOUNT OF EACH DENOMINATION OF CHANGE WHICH IS REQUIRED. ALSO ADVISE THE BANK TO HOLD THIS MONEY UNTIL CALLED FOR.

A COPY OF THIS LETTER SHOULD BE RETAINED FOR VERIFICATION. THE MANAGER OR HIS ASSISTANT WITH A POLICE ESCORT SHOULD CALL FOR THE CHANGE MONEY WHEN IT IS READY.

IT HAS BEEN FOUND IN SOME INSTANCES THAT THEATRES HAVE BEEN UNABLE TO SEND WRAPPED SILVER VIA THE NIGHT CHUTE BECAUSE OF BREAKAGE. WHERE THIS HOLDS TRUE IT IS SUGGESTED THAT THE WRAPPED SILVER BE PLACED IN WRAPPING PAPER AND TIED ALL IN ONE PACKAGE. SOME PADDING SHOULD BE INSERTED IN THE BOTTOM OF THE BAG.

SHORT DEPOSIT

SHORT DEPOSITS ARE PERMITTED WHEN ALL OR A PORTION OF THE RECEIPTS IS NEEDED FOR CHANGE PURPOSES DURING A WEEK-END OR TO PAY SALARIES.

THE APPROVAL OF THE HOME OFFICE SHOULD BE OBTAINED WHEN SHORT DEPOSITS ARE DEEMED NECESSARY, EXCEPT FOR WEEK-END CHANGE AND FOR PAYROLL AND MISCELLANEOUS EXPENSES. IF A SHORT DEPOSIT IS MADE BY AN INTOWN THEATRE FOR CHANGE PURPOSES, AND A NIGHT DEPOSITORY IS USED, THE AMOUNT TO BE USED FOR SUCH PURPOSE IS TO BE PLACED IN A SPECIAL CHANGE BAG WHICH IS DROPPED INTO THE CHUTE ALONG WITH OTHER RECEIPTS FOR THE DAY.

THE FOLLOWING MORNING THE SPECIAL CHANGE BAG IS OPENED BY THE BANK TELLER AND THE MONEY IN THE REQUIRED DENOMINATIONS RETURNED TO THE MANAGER OR HIS ASSISTANT. FUNDS NEEDED TO MAKE UP THE SHORT DEPOSIT SHOULD BE BANKED IMMEDIATELY ONCE THERE IS NO FURTHER NEED FOR THE MONEY.

IF A SHORT DEPOSIT IS EMPLOYED IN ORDER TO MEET SALARIES, THE MONEY WITHHELD IS TO BE PAID TO EMPLOYEES AS SOON AS DUE IN ORDER TO AVOID HOLDING UNNECESSARY MONIES IN THE SAFE.

WHEN NON-AUTHORIZED SHORT DEPOSITS ARE MADE BY OUT-OF-TOWN THEATRES, NOTICE OF THE SHORT DEPOSIT SHOULD BE INCLUDED IN THE NIGHT WIRE SENT TO THE HOME OFFICE. A RECORD OF THE SHORT DEPOSIT MUST BE MADE ON THE DEPOSIT SUMMARY.

PAYROLL

THE PAYROLL IS PAID OUT OF SATURDAY'S, SUNDAY'S AND IN SOME INSTANCES FRIDAY'S RECEIPTS. YOUR RECEIPTS WILL BE SHORT DEPOSITED ON MONDAY BY THE AMOUNT OF YOUR PAYROLL AND MISCELLANEOUS EXPENSES. ON YELLOW SUMMARY OF DEPOSITS, YOU WILL ENTER THE ACTUAL RECEIPTS AND SHOW LESS DEDUCTIONS ACCOUNT OF PAYROLL AND MISCELLANEOUS EXPENSES. THIS ELIMINATES THE NECESSITY OF DRAWING A PAYROLL AND MISCELLANEOUS CHECK, AS THE SHORT DEPOSIT WILL REIMBURSE YOU FOR THE AMOUNT EXPENDED. THE PAYROLL AND MISCELLANEOUS EXPENSE THAT YOU WILL CHARGE OUT ON YOUR WEEKLY STATEMENT, WHICH SHOULD BE THE AMOUNT OF YOUR SHORT DEPOSIT, WILL REPRESENT THE AMOUNT PAID UP TO AND INCLUDING THE PREVIOUS SATURDAY OR SUNDAY.

WHERE IT IS NECESSARY TO MAKE A PART PAYROLL PAYMENT DURING THE WEEK, YOU SHOULD MAKE A SHORT DEPOSIT OF THE AMOUNT PAID OUT AND THAT AMOUNT WILL BE DEDUCTED FROM THE SHORT DEPOSIT ON THE FOLLOWING MONDAY. IN OTHER WORDS, THE TWO SHORT DEPOSITS SHOULD EQUAL THE AMOUNT OF YOUR PAYROLL.

THE SALARIES OF THE EMPLOYEES COVERING THEIR VACATION PERIOD SHOULD BE PAID OUT OF PETTY CASH. CHARGE FOR THESE SALARIES SHOULD BE MADE ON EACH RESPECTIVE WEEKLY STATEMENT AND YOUR PETTY CASH REIMBURSED BY THE AMOUNT THAT YOU CHARGE OUT EACH WEEK OF THE DEDUCTION. TO PROVIDE SUFFICIENT PETTY CASH TO TAKE CARE OF VACATIONS DURING THE SUMMER MONTHS, THE HOME OFFICE WILL NOTIFY THE THEATRE TO MAKE A SHORT DEPOSIT OF \$200., THEREBY INCREASING THE PETTY CASH FUND AND AFTER THE SUMMER PERIOD, THEATRE WILL BE INSTRUCTED TO DEPOSIT SAME, THEREBY BRINGING THE PETTY CASH FUND TO ITS ORIGINAL AMOUNT.

PAYROLL VOUCHERS

PAYROLL VOUCHERS ARE TO BE PREPARED FOR EACH EMPLOYEE. THIS INFORMATION IS TO BE TAKEN EITHER FROM THE ANALYSIS BOOK OR DEPARTMENTAL PAYROLL BOOK. IT IS NECESSARY THAT ALL THE INFORMATION BE PROPERLY ENTERED ON THE VOUCHER: INCLUDING THE EMPLOYEE'S NAME, NUMBER, POSITION, PERIOD FOR WHICH HE OR SHE IS BEING PAID AND NUMBER OF HOURS WORKED. IF AN EMPLOYEE HAS BEEN ABSENT FOR ANY PERIOD FOR WHICH HE IS BEING PAID, A NOTATION SHOULD BE MADE ON THE SALARY VOUCHER, IN THE LEFT HAND CORNER, SHOWING THE TIME FOR WHICH HE IS BEING PAID FOR WHICH HE HAS NOT WORKED, THE REASON FOR THE ABSENCE AND THE APPROVAL FOR THE PAYMENT. IF THE EMPLOYEE IS NOT BEING PAID FOR ANY TIME LOST, THEN THE WORD "NONE" SHOULD BE ENTERED IN THIS SPACE. THE EMPLOYEE UPON BEING PAID SHOULD VERIFY THE AMOUNT RECEIVED AS BEING THE AMOUNT SHOWN ON THE VOUCHER, BY SIGNING SAME AND ENTERING HIS ADDRESS. THE TOTAL OF ALL THESE VOUCHERS SHOULD AGREE WITH THE PAYROLL COLUMN ON THE WEEKLY STATEMENT.

EMPLOYEES COVERED BY THE NEW YORK STATE MINIMUM WAGE LAW SHOULD BE PAID WITH A HOUSE SALARY VOUCHER FORM F914NYS WHICH HAS A STUB ATTACHED. THIS STUB IS TO BE GIVEN TO THE EMPLOYEE WHICH SHOULD LIST THE HOURS WORKED, THE RATE PAID, AND THE TOTAL EARNINGS.

INTOWN THEATRES SHOULD SEND THEIR PAYROLL VOUCHERS IN WITH THEIR WEEKLY STATEMENT. OUT OF TOWN THEATRES SHOULD SEND THE VOUCHERS IN A DAY AFTER THE PAYROLL PERIOD. IF ALL THE EMPLOYEES ARE NOT PAID AT THE TIME THE VOUCHERS ARE SENT IN THE FORM HEADED "MISSING SALARY VOUCHER LIST" SHOULD ACCOMPANY THE PAID VOUCHERS.

WHEN A NEW EMPLOYEE IS HIRED HE MUST MAKE OUT A W-4 FORM SO YOU CAN DETERMINE THE AMOUNT OF WITHHOLDING TAX TO BE DEDUCTED EACH WEEK. THIS W-4 FORM MUST BE STAPLED TO HIS FIRST PAYROLL VOUCHER WHEN FORWARDED TO THIS OFFICE. IF BECAUSE OF THE AGE OF THE NEW EMPLOYEE HE REQUIRES WORKING PAPERS, BE SURE HE PRESENTS THEM TO YOU BEFORE HE IS EMPLOYED.

WHERE THE STATE HAS A MINIMUM WAGE LAW SUCH AS NEW YORK. ITS NECESSARY THAT THE EMPLOYEE SIGN IN AND OUT EACH DAY ON THE FORM HEADED "WEEKLY TIME SHEET". THESE RECORDS MUST BE RETAINED FOR AT LEAST TWO YEARS AS THEY MUST BE MADE AVAILABLE FOR INSPECTION BY THE NEW YORK STATE INSPECTOR.

SUMMARY OF CHANGES IN PAYROLL

THIS FORM IS TO BE FILLED OUT IN TRIPLICATE. EACH WEEK AFTER THE PAYROLL HAS BEEN COMPLETED, THIS FORM SHOULD BE MADE UP BY THE MANAGER OR HIS ASSISTANT, WHO SHOULD OBTAIN, FROM THE PAYROLL COLUMN OF THE ANALYSIS BOOK OR PAYROLL BOOK, A LIST OF THE PERMANENT EMPLOYEES AND THEIR BASIC SALARIES. THIS LIST IS CONSIDERED THE MASTER PAYROLL. EACH WEEK THE MANAGER OR ASSISTANT SHOULD CHECK THIS MASTER PAYROLL AGAINST THE ACTUAL PAYROLL AND LIST ANY DEVIATION ON THE SUMMARY SHEET OF CHANGES IN PAYROLL. IF THERE ARE ANY PERMANENT ADDITIONS OR DEDUCTIONS, THESE SHOULD BE LISTED IN THE SECTION FOR PERMANENT CHANGES IN THE RESPECTIVE COLUMNS, AND THE OTHER REQUIRED INFORMATION AS TO NAME, POSITION, AND SOCIAL SECURITY NUMBER IS TO BE FILLED IN. EXAMPLES OF PERMANENT ADDITIONS TO OR DEDUCTIONS FROM PAYROLL INCLUDE: AN INCREASE IN SALARY TO EMPLOYEE LISTED ON MASTER PAYROLL; HIRING OF AN EMPLOYEE FOR A PERMANENT POSITION; RESIGNING OR DISCHARGING OF AN EMPLOYEE ON MASTER PAYROLL, OR ANY OTHER PERMANENT DEDUCTIONS IN SALARY.

ANY TEMPORARY CHANGES IN PAYROLL SHOULD BE LISTED IN THE SECTION FOR TEMPORARY CHANGES. EXAMPLES OF TEMPORARY CHANGES WOULD INCLUDE: ADDITIONAL PAYMENTS TO PERMANENT EMPLOYEES BECAUSE OF OVERTIME, HIRING OF EMPLOYEES FOR TEMPORARY POSITIONS, UNDERTIME OCCASIONED BY PERMANENT EMPLOYEE TAKING VACATION WITHOUT SALARY, OR DEDUCTION FROM BASIC SALARY BECAUSE OF EXTRA TIME OFF.

THE AMOUNT OF THE MASTER PAYROLL SHOULD BE ENTERED ON LINE MARKED "PAYROLL LAST WEEK-END". TO THIS AMOUNT SHOULD BE ADDED ANY PERMANENT ADDITIONS TO THE MASTER PAYROLL, AFTER WHICH ANY PERMANENT DEDUCTIONS FROM MASTER PAYROLL SHOULD BE MADE; THIS TOTAL IS TO BE ENTERED ON THE LINE HEADED, "TOTAL BEFORE OVER AND UNDERTIME". IN ADDITION, THIS FIGURE SHOULD BE ENTERED ON THE FOLLOWING WEEK, WHEN THIS SHEET IS MADE UP AGAIN, ON THE LINE HEADED "PAYROLL LAST WEEKEND", SINCE THIS AMOUNT IS ACTUALLY THE NEW MASTER PAYROLL. TO THE AMOUNT SHOWN ON THE LINE HEADED "TOTAL BEFORE OVER AND UNDERTIME" ARE TO BE ADDED ANY TEMPORARY CHANGES IN PAYROLL LISTED IN THE COLUMN MARKED "OVERTIME". A TOTAL IS TO BE OBTAINED FROM WHICH ARE TO BE DEDUCTED ANY TEMPORARY DEDUCTIONS IN PAYROLL, WHICH ARE LISTED IN COLUMN MARKED "UNDERTIME". THE RESULTING FIGURE REPRESENTS THE ACTUAL PAYROLL FOR THE WEEK WHICH SHOULD AGREE WITH THE AMOUNT OF THE SHORT DEPOSIT ACCOUNT OF PAYROLL.

A WORKING SCHEDULE FOR ALL EMPLOYEES SHOULD BE PREPARED AT THE BEGINNING OF EACH WEEK. THE ASSIGNMENT OF POSTS SHOULD BE MADE BY THE MANAGER OR HIS ASSISTANT IF THE EMPLOYEES ARE NOT TOO NUMEROUS. IN THE LARGER THEATRES, THE CHIEF USHER IS TO ASSIGN THE USHERS TO THEIR POSTS. THE MANAGER OR HIS ASSISTANT SHOULD MAKE PERIODIC CHECK-UPS DURING THE DAY TO SEE THAT EMPLOYEES ARE PERFORMING THEIR DUTIES SATISFACTORILY.

STATEMENT OF PETTY CASH

THE MANAGER SHOULD ONCE A WEEK, AT UNANNOUNCED INTERVALS, CHECK THE PETTY CASH, FILL OUT THE FORM AND SEND IT TO THE OFFICE. IF THE MANAGER HANDLES THE PETTY CASH, THE ASSISTANT SHOULD ASSIST IN MAKING THE CHECK.

IN THE COLUMN HEADED "C", ALL PETTY CASH ON HAND (BILLS, COINS, OUTSTANDING THEATRE CHECKS, AND VOUCHERS) ARE ENTERED AND THE TOTAL LISTED ON LINE MARKED "TOTAL PETTY CASH FUND -- COLUMN "C".

IN THE COLUMN HEADED "B", ARE TO BE ENTERED ALL CASH RECEIPTS COLLECTED AT THE TIME THE CHECK IS MADE. THE TOTAL IS OBTAINED AND CARRIED FORWARD TO LINE DESIGNATED "COLUMN "B" -- TOTAL BOX OFFICE RECEIPTS."

IN THE COLUMN HEADED "A" ARE ENTERED THE AMOUNTS ON HAND FOR OTHER FUNDS, WITH THE TOTAL CARRIED FORWARD TO THE LINE MARKED "COLUMN "A" TOTAL OTHER FUNDS." IN THE LOWER LEFT-HAND CORNER IS SHOWN THE DETAIL OF "COLUMN "A" -- OTHER FUNDS." THE TOTAL OF THIS COLUMN SHOULD AGREE WITH THE TOTAL IN COLUMN "A". THE THREE TOTALS (COLUMNS "A", "B" AND "C") ARE TO BE ADDED TO GIVE THE TOTAL CASH ON HAND.

ANALYSIS BOOK -- INTOWN:

AT THE CLOSE OF EACH WEEK, PRIOR TO THE PREPARING OF THE WEEKLY STATEMENT, AND THE ISSUANCE OF CHECKS, THE MANAGER OR HIS ASSISTANT SHOULD ENTER REQUIRED DATA IN THE ANALYSIS BOOK. THIS INFORMATION INCLUDES AMOUNT OF RECEIPTS, TAXES, MISCELLANEOUS INCOME, AVERAGE TRADE BILLS, PAYROLL AND WEEKLY BALANCE.

THE DAILY RECEIPTS AND TAXES WHICH ARE ENTERED IN THE ANALYSIS BOOK SHOULD BE TAKEN FROM THE DAILY STATEMENTS. THE MISCELLANEOUS INCOME, IF ANY, SHOULD BE OBTAINED FROM THE SUMMARY OF DEPOSIT SLIPS FOR THAT WEEK.

IN THE PAYROLL COLUMN ENTER THE NAMES AND EMPLOYEE NUMBERS OF ALL EMPLOYEES AT THE THEATRE SHOWING THEIR RESPECTIVE POSITIONS AND THE AMOUNT OF SALARY AND OVERTIME. ALSO, ALL DEDUCTIONS MADE FROM THE SALARY AND THE NET PAY. IN THE REMARK COLUMN NOTATION SHOULD BE MADE COVERING OVERTIME, VACATIONS ETC.

IF EMPLOYEES ARE TOO NUMEROUS TO BE LISTED IN THE PAYROLL COLUMN, THEN A SEPARATE PAYROLL BOOK SHOULD BE KEPT IN WHICH ALL THE EMPLOYEES ARE LISTED. NAMES OF EMPLOYEES ARE GROUPED ACCORDING TO POSITIONS SUCH AS DOORMEN, USHERS, ETC., AND THE TOTAL AMOUNT FOR EACH GROUP AND THE NUMBER IN EACH GROUP SHOULD BE ENTERED IN THE PAYROLL COLUMN. THE TOTAL OF THE PAYROLL COLUMN SHOULD AGREE WITH THE ACTUAL PAYROLL FOR THAT PARTICULAR WEEK, BEFORE ANY DEDUCTIONS ENUMERATED ABOVE.

WHEN ALL ENTRIES IN THE ANALYSIS BOOK HAVE BEEN COMPLETED, THE MANAGER OR HIS ASSISTANT CAN THEN DRAW CHECKS AND MAKE UP A WEEKLY STATEMENT.

OUT-OF-TOWN THEATRES DO NOT HAVE AN ANALYSIS BOOK BUT THE SAME PROCEDURE IS FOLLOWED EXCEPT THAT A PENCILED ROUGH COPY OF THE WEEKLY STATEMENT IS PREPARED INSTEAD OF THE ANALYSIS BOOK.

THE FOLLOWING THREE CHECKS ARE TO BE DRAWN EACH WEEK BY THE INTOWN THEATRES:

1. CHECK TO LOEW'S THEATRES CLEARING CORP., FOR THE FOLLOWING ITEMS:

1. ADMISSION TAX FED.
2. WITHHOLDING TAX
3. F.O.A.B. TAX
4. SERVICE CHARGE
5. STATE U.I./ OR DISABILITY
6. LOCAL #54
7. BOOKING OFFICE FEE
8. PROJ. P & W FUND
9. DRINK MACHINE
10. DIST. MANAGER
11. GROUP INSURANCE
12. N.Y.C. TAX
- TOTAL

2. CHECK TO LOEW'S THEATRES CLEARING CORP. THIS CHECK IS NOT TO HAVE ANY AMOUNT FILLED IN ON THE FACE OF THE CHECK JUST THE DATE AND THE PAYEE. CHECK IS TO BE STAMPED ON THE BACK WITH THE FOLLOWING ITEMS:

COMPANY EXCHANGE
DRINKS
OPERATING CHARGES

NO AMOUNT IS TO BE FILLED IN FOR THE COMPANY EXCHANGE BUT JUST FOR THE DRINKS AND THE OPERATING CHARGES.

3. CHECK TO MARCUS LOEW BOOKING AGENCY COVERING AVERAGE TRADE BILLS AND FILMS. THIS CHECK SHOULD NOT HAVE ANY AMOUNT FILLED ON THE FACE OF THE CHECK BUT JUST THE NAME OF THE PAYEE AND THE DATE. IN THE VOUCHER PORTION OF THE CHECK YOU SHOULD LIST THE AVERAGE TRADE BILLS AND AMOUNT, FILMS WITH NO AMOUNT. ON THE BACK OF THIS CHECK IN PENCIL SHOW THE AMOUNT OF YOUR WEEKLY BALANCE AS SHOWN IN YOUR ANALYSIS BOOK.

THE FOLLOWING FOUR CHECKS ARE TO BE DRAWN EACHWEEK BY THE OUT OF TOWN THEATRES. THESE CHECKS ARE IN ADDITION TO CHECKS DRAWN TO VENDORS EACH WEEK.

1. CHECK TO LOEW'S THEATRES CLEARING CORP., FOR THE FOLLOWING ITEMS:

1. ADMISSION TAX FED
 2. WITHHOLDING TAX
 3. F.O.A.B. TAX
 4. SERVICE CHARGE
 5. STATE U.I./ OR DISABILITY
 - 6.
 7. BOOKING OFFICE FEE
 8. CITY OR STATE TAX
 9. DRINK MACHINE
 10. DIST. MANAGER
 11. GROUP INSURANCE
 - 12.
- TOTAL

2. CHECK TO LOEW'S THEATRES CLEARING CORP. THIS CHECK IS NOT TO HAVE ANY AMOUNT FILLED IN ON THE FACE OF THE CHECK, JUST THE DATE AND THE PAYEE. CHECK IS TO BE STAMPED ON THE BACK WITH THE FOLLOWING ITEMS:

Co. EXCHANGE
OPERATING CHGS.
DRINKS
TOTAL
LESS DISTRIBUTORS SHARE ADVERTISING

3. CHECK TO MARCUS LOEW BOOKING AGENCY COVERING FILMS. THIS CHECK SHOULD NOT HAVE ANY AMOUNT FILLED IN ON THE FACE OF THE CHECK, BUT JUST THE NAME OF THE PAYEE AND DATE.

4. CHECK TO MARCUS LOEW BOOKING AGENCY. THIS CHECK COVERS THE WEEKLY ESTIMATES FOR ELECTRICITY, STEAM, ETC. THIS CHECK IS TO BE COMPLETED WITH THE AMOUNT ON THE FACE OF THE CHECK AND THE PAYEE. ON THE VOUCHER PORTION OF THE CHECK SHOW THE DETAIL OF THE VARIOUS ITEMS WHICH THIS CHECK IS MADE UP FOR.

REPORT OF GROSS SALES, CANDY, POPCORN ETC.

THIS REPORT IS TO BE PREPARED EACH WEEK. THE INFORMATION REGARDING THE SALE OF CANDY, POPCORN, ETC., SHOULD BE OBTAINED FROM THE CANDY STAND ATTENDANT, AND THE SODA SALES TAKEN FROM YOUR WEEKLY SOFT DRINK SODA REPORT.

IN REPORTING THE ADMISSIONS ITS IMPORTANT THAT YOU KEEP AN ACCURATE RECORD OF ALL ADMISSIONS BOTH PAID AND FREE. PAID ADMISSIONS ARE RECORDED ON YOUR DAILY STATEMENT. IN ORDER TO KEEP A RECORD OF ALL OTHER ADMISSIONS THE DOORMAN MUST REPORT ALL SUCH ADMISSIONS ON THE FORM PROVIDED FOR SAME. THIS WOULD EXCLUDE THEATRE EMPLOYEES, HOME OFFICE EMPLOYEES ON OFFICIAL BUSINESS, OR PERSONS WISHING TO SEE THE MANAGER FOR BUSINESS REASONS.

AT THE END OF EACH DAY THE TOTALS OF THE DOORMEN'S REPORTS FOR THE MATINEE AND EVENING SHOULD BE ENTERED BY THE MANAGER OR THE ASSISTANT ON THE WEEKLY REPORT HEADED "NUMBER OF PEOPLE PASSING DOOR WITHOUT THEATRE TICKET".

THE MANAGER SHOULD ALSO ENTER IF ANY THE NUMBER IN THE COLUMNS FOR "SPECIAL SHOWS" OR "THEATRE RENTED".

THE COLUMN HEADED "SPECIAL SHOWS" WOULD COVER WHERE SPECIAL HARD TICKETS ARE PRINTED SUCH AS KIDDIE SHOWS ETC. IN THIS INSTANCE THE ACTUAL NUMBER OF PEOPLE ENTERING THE THEATRE SHOULD BE COUNTED BY THE MANAGER AND ENTERED ON THE FORM AND NOT THE NUMBER OF TICKETS SOLD.

UNDER THE COLUMN OF "THEATRE RENTED" WHERE WE GET A FLAT AMOUNT FOR THE RENTAL OF THE THEATRE AND NO TICKETS ARE PRINTED AND THE CANDY STAND IS OPEN IT WILL BE NECESSARY TO COUNT THE NUMBER OF PEOPLE ENTERING THE THEATRE SO THAT THEY CAN BE ENTERED ON THE REPORT.

AT THE END OF EACH WEEK THE TOTAL OF EACH COLUMN IS TO BE TRANSFERRED TO THE REPORT HEADED: "MANAGER'S WEEKLY REPORT ON GROSS SALES, CANDY, POPCORN, ETC."

ACCOUNTING OF SALES FOR THE MECHANICAL SERVANTS VENDING MACHINES

AT THE END OF EACH MONTH, THE MANAGER AND THE ASSISTANT TOGETHER SHOULD TAKE A PHYSICAL INVENTORY OF THE STOCK ON HAND. THE CONTROL THAT WE WILL KEEP AT THE HOME OFFICE WILL BE IN TOTAL SELLING VALUE, AND THEREFORE IT WILL NOT BE NECESSARY TO REPORT TO THE HOME OFFICE THE SALE OF EACH ITEM. THE REPORT HEADED "MECHANICAL SERVANTS MONTHLY REPORT" IS TO BE PREPARED EACH MONTH, AFTER YOU HAVE TAKEN YOUR INVENTORY AND THE MONEY REMOVED FROM THE MACHINE.

SO THAT YOU DO NOT ALLOW TOO MUCH MONEY TO ACCUMULATE IN THE MACHINES, THEY SHOULD BE EMPTIED AT LEAST ONCE A WEEK OR OFTENER, IF NECESSARY, AND THE MONEY DEPOSITED. HOWEVER, THE ACCOUNTING TO THE HOME OFFICE WILL BE MADE ONLY ONCE A MONTH, AND ONCE A MONTH ENTERED ON THE WEEKLY STATEMENT AS A MISCELLANEOUS RECEIPT.

IF THERE IS A DIFFERENCE BETWEEN THE DEPOSITS AND THE AMOUNT OF SALES FOR THE MONTH, THAT AMOUNT WOULD REPRESENT A SHORTAGE WHICH MIGHT BE DUE TO SLUGS, VANDALISM, ETC. OUR AGREEMENT WITH THE VENDING COMPANY IS THAT THEY WILL REIMBURSE US WITH MERCHANDISE FOR ANY SHORTAGES. THEREFORE, YOU SHOULD NOTIFY THE MECHANICAL SERVANTS COMPANY, OF THE AMOUNT OF YOUR SHORTAGE SO THAT YOUR STOCK CAN BE REPLENISHED AT NO COST TO YOU. PLEASE BE SURE THAT YOU ARE NOT BILLED NOR DO YOU PAY FOR ANY AMOUNT OF MERCHANDISE YOU RECEIVE DUE TO SHORTAGES.

REPORTS ON SOFT DRINK MACHINE OPERATIONS

MONIES ARE TO BE DEPOSITED DAILY AND ENTERED SEPARATELY ON THE YELLOW SUMMARY OF DEPOSIT AND THE LOWER RIGHT HAND CORNER OF THE WEEKLY SOFT DRINK REPORT.

FORM "WEEKLY REPORT OF SOFT DRINKS" IS TO BE FILLED OUT EACH WEEK ENDING ON THE DAY YOU CLOSE YOUR WEEKLY STATEMENT. SPACE HAS BEEN PROVIDED ON EACH FORM FOR TWO MACHINES. IF YOU HAVE MORE THAN TWO MACHINES, USE AN EXTRA SHEET AND MARK THE TOP ONE #3 AND THE NEXT #4 AND CARRY THE TOTALS OVER TO THE FIRST SHEET UNDER THE TOTAL OF MACHINE #2 AND SHOW GRAND TOTAL OF ALL MONIES. FILL IN FOR EACH MACHINE, LOCATION OF SAME, I.E. ORCHESTRA, MEZZANINE, ETC.

FORMS SHOULD BE MADE OUT IN TRIPLICATE -- ONE COPY TO COME TO THE AUDITING DEPARTMENT IN THIS OFFICE, ONE COPY TO BE MAILED BY YOU TO CONFECTION CABINET CORPORATION, AND A THIRD COPY FOR YOUR FILES.

THE AMOUNT OF THE NET COLLECTIONS FOR ALL YOUR MACHINES SHOULD AGREE WITH THE TOTAL OF THE DEPOSITS SHOWN IN THE LOWER RIGHT HAND CORNER OF THE FORM.

EACH WEEK 50% OF THE WEEKLY COLLECTIONS SHOULD BE PAID TO LOEW'S THEATRES CLEARING CORP., AND INCLUDED IN YOUR CHECK FOR ADMISSION TAX ETC., AND 50% PAID TO LOEW'S THEATRES CLEARING CORP., AND INCLUDED IN YOUR CHECK FOR COMPANY EXCHANGE ETC.

AN INVENTORY SHOULD BE TAKEN AT THE END OF EACH WEEK AND SHOWN IN THE SPACE IN THE LOWER LEFT HAND CORNER OF THE REPORT. THE PROPER WAY TO TAKE SAME ON THE SYRUP AND CUPS IS TO FILL UP YOUR MACHINES FIRST FOR WHICH YOU KNOW THE CAPACITY AND THEN COUNT THE AMOUNT YOU HAVE IN STOCK OF CUPS AND SYRUP. THE AMOUNT OF CUPS USED AS SHOWN IN YOUR INVENTORY SHOULD TALLY WITH THE AMOUNT OF SALES AS SHOWN BY THE GRAND TOTAL OF YOUR METER SALES.

UNDER SYRUP, FILL IN THE QUANTITY IN NUMBER OF GALLONS FOR EACH KIND OF SYRUP.

IF YOU USE CARBONATED GAS, FILL IN THE QUANTITY OF GAS AS SHOWN BY THE METER ON THE GAS TANK IN THE MACHINE PLUS ANY RESERVE TANKS.

THEATRE ADMISSION AND RECEIPT ANALYSIS

THIS IS PREPARED EACH WEEK. THE ACTUAL NUMBER OF PAID ADMISSIONS LESS ANY DEDUCTIONS FOR VOIDS AND REFUNDS ARE TO BE REPORTED ON THIS FORM. THESE FIGURES ARE TO BE TAKEN FROM YOUR DAILY BOX OFFICE STATEMENT AND SHOULD BE PROVEN AGAINST THE ACTUAL NUMBER OF TICKETS SOLD.

MONTHLY REPORT OF CUPS, NAPS, SCALES

AT THE END OF EACH MONTH MONIES RECEIVED FOR THE ABOVE ITEMS ARE TO BE DEPOSITED IN YOUR THEATREBANK ACCOUNT AND THE REPORT PREPARED SHOWING THE BREAKDOWN OF THE VARIOUS ITEMS. WHERE STOCK IS INVOLVED A PHYSICAL INVENTORY SHOULD BE TAKEN WHEN THE REPORT IS PREPARED.

PURCHASE AND CONTROL OF THEATRE SUPPLIES:

HANDLING OF SUPPLIES:

ALL SUPPLIES SHOULD BE KEPT UNDER LOCK AND KEY. A DUPLICATE KEY TO THE ROOM WHERE CLEANING SUPPLIES ARE STORED MAY BE GIVEN TO THE SUPERINTENDENT OR CHIEF PORTER. LAMPS, CARBONS, OFFICE SUPPLIES, CUPS AND NAPKINS, SUPPLIES FOR MECHANICAL SERVANTS AND DRINK MACHINE SUPPLIES ETC., SHOULD BE UNDER THE CONTROL OF THE MANAGER AND HIS ASSISTANT AND KEPT UNDER LOCK. THE KEY IS HELD BY THE MANAGER OR HIS ASSISTANT ONLY.

OUT OF TOWN THEATRES

ALL PURCHASES ARE TO BE MADE ON A HOUSE PURCHASE ORDER. THE ORDER IS WRITTEN IN TRIPPLICATE, THE WHITE COPY GOING TO THE VENDOR, THE THEATRE RETAINS THE YELLOW AND BLUE COPIES PENDING RECEIPT OF MERCHANDISE. UPON THE RECEIPT AND INSPECTION OF MERCHANDISE, THE BLUE COPY IS ATTACHED TO THE INVOICE AND SENT WITH A CHECK TO THE HOME OFFICE. THE CHECK IS TO BE CHARGED OUT ON THE WEEKLY STATEMENT. THE YELLOW COPY IS RETAINED BY THE THEATRE AND STAMPED "PAID" WITH THE CHECK NUMBER ISSUED.

IF SUPPLIES ARE ORDERED THROUGH THE HOME OFFICE THEN THE WHITE COPY SHOULD BE MADE OUT TO THE PURCHASING DEPARTMENT WHO WILL THEN ISSUE A PURCHASE ORDER AND WILL SEND YOU THE BLUE AND YELLOW COPIES OF THE ORDER ISSUED. WHEN THE MERCHANDISE IS RECEIVED THE SAME PROCEDURE SHOULD BE FOLLOWED AS WITH A HOUSE ORDER.

INTOWN THEATRES

ALL PURCHASES ARE TO BE MADE ON A HOUSE PURCHASE ORDER. THE ORDER IS WRITTEN IN TRIPPLICATE, THE WHITE COPY GOING TO THE VENDOR, THE THEATRE RETAINS THE YELLOW AND BLUE COPIES PENDING RECEIPT OF MERCHANDISE. UPON THE RECEIPT AND INSPECTION OF MERCHANDISE THE BLUE COPY IS ATTACHED TO THE INVOICE AND SIGNED BY THE MANAGER AND COUNTERSIGNED BY THE DISTRICT MANAGER AND FORWARDED TO THE ACCOUNTS PAYABLE DEPARTMENT AT THE HOME OFFICE FOR PAYMENT. THE THEATRE COPY OF THE ORDER SHOULD BE NOTED WITH THE DATE THAT THE INVOICE WAS APPROVED AND SENT TO THE HOME OFFICE.

IF SUPPLIES ARE ORDERED THROUGH THE HOME OFFICE THEN THE WHITE COPY SHOULD BE MADE OUT TO THE PURCHASING DEPARTMENT WHO WILL THEN ISSUE A PURCHASE ORDER AND WILL SEND YOU THE BLUE AND TISSUE COPIES OF THE ORDER ISSUED. WHEN THE MERCHANDISE IS RECEIVED THE SAME PROCEDURE SHOULD BE FOLLOWED AS WITH A HOUSE ORDER.

BI-MONTHLY REQUISITION FORM #1247

THIS FORM IS USED BY INTOWN THEATRES ONLY AND ITS PREPARED EVERY TWO MONTHS REQUESTING SUPPLIES LISTED ON THE FORM. THIS REQUISITION IS SENT TO THE PURCHASING DEPARTMENT AT THE HOME OFFICE WHICH IN TURN WILL ISSUE PURCHASE ORDER TO THE INDIVIDUAL VENDORS. THE BLUE AND THEATRE COPIES OF PURCHASE ORDER WILL BE FORWARDED TO THE THEATRE AS CONFIRMATION OF ORDER, AND WILL BE HANDLED IN THE SAME MANNER AS THE REGULAR HOUSE PURCHASE ORDER.

DAILY BOX OFFICE AND HOURLY STATEMENT

[illegible]

ALL CASHIERS AND DOORMEN SHOULD BE NOTED—NO MATTER FOR HOW SHORT A PERIOD

RECORD OF CHECK-UP OF CASHIERS

| | | | |
|-------------------|------|-------------------|------|
| MATINEZ | DATE | EVENING | DATE |
| BANK | | BANK | |
| B. O. RECEIPTS | | B. O. RECEIPTS | |
| SERVICE | | SERVICE | |
| TAX | | TAX | |
| TOTAL | | TOTAL | |
| PICK-UP | | PICK-UP | |
| BILLS | | BILLS | |
| SILVER | | SILVER | |
| VOIDS & REFS | | VOIDS & REFS | |
| MISC. | | MISC. | |
| TOTAL | | TOTAL | |
| OVER OR SHORT | | OVER OR SHORT | |
| SIGNED BY CASHIER | | SIGNED BY CASHIER | |
| MGR. OR ASST. | | MGR. OR ASST. | |

PASTE TOP

Attach
Box Office
Collections
Slip Here

PASTE BOTTOM

FORM 1260

Nº 6504

REFUND

LOEW'S ALPINE THEATRE

BROOKLYN, N. Y.

TO BE PRESENTED TO CASHIER THIS DATE ONLY

| TIME OF REFUND | DATE | 19 |
|------------------|------|----|
| ADMISSION REFUND | ⊙ | = |
| FED. TAX REFUND | ⊙ | = |
| CITY TAX REFUND | ⊙ | = |
| TOTAL REFUND | ⊙ | = |

ATTACH
STUBS
HERE

CASHIER

MANAGER

NAME OF PATRON _____
 ADDRESS _____
 REASON FOR REFUND _____

FORM 1260

Nº 3003

REFUND

LOEW'S 170th ST. THEATRE

MIAMI BEACH, FLORIDA

TO BE PRESENTED TO CASHIER THIS DATE ONLY

| TIME OF REFUND | DATE | 19 |
|------------------|------|----|
| ADMISSION REFUND | ⊙ | = |
| FED. TAX REFUND | ⊙ | = |
| CITY TAX REFUND | ⊙ | = |
| TOTAL REFUND | ⊙ | = |

ATTACH
STUBS
HERE

CASHIER

MANAGER

VOID TICKETS

CITY _____

19.

[illegible]

MANAGER

APPENDIX
PAGE 5

WEEKLY STATEMENT INTOWN

THEATRE _____ CITY _____

WEEK ENDING _____

19

| NO. OF EMPL | PAYROLL | ACCT NO. | FILMS AND ACTS | DIST. | CHECK NO. |
|----------------|--------------------|-------------|----------------|-------|-----------|
| | BUS. MANAGER | 6 | FEATURES - 1 | | |
| | ASST. BUS. MANAGER | 6 | | | |
| | STUDENT ASST. | 6 | | | |
| | CASHIERS | 6 | | | |
| | DOORMEN | 6 | | | |
| | SPECIAL ATTENDANT | 6 | | | |
| | CHIEF OF SERVICE | 6 | SHORTS - 2 | | |
| | USHERS | 6 | | | |
| | USHERETTES | 6 | | | |
| | P. T. USHERS | 6 | | | |
| | CARRIAGEMAN & ON | 6 | | | |
| | PARKER | 6 | | | |
| | CHECK ROOM | 6 | NEWS - 3 | | |
| | MARKET | 6 | | | |
| | MARKET FOR | 6 | | | |
| | MARKET | 6 | | | |
| | MARKET | 6 | | | |
| | MARKET | 6 | | | |
| | LOBBY CHANGE | 6 | | | |
| | OVERTIME | 6 | | | |
| | TOTAL ACCT. 6 | | | | |
| | L. R. MATRON | 7 | ACTS - 4 | | |
| | MAINT. | 7 | | | |
| | SUPT. | 7 | | | |
| | CHARWOMAN | 7 | | | |
| | PORTER | 7 | | | |
| | WATCHMAN | 7 | | | |
| | OVERTIME | 7 | | | |
| | TOTAL ACCT. 7 | | | | |
| | STAGEHANDS | 8 | ACTS - 4 | | |
| | " OVERTIME | 8 | | | |
| | " VAUDEVILLE | 10 | | | |
| | OPERATORS | 11 | | | |
| | " OVERTIME | 12 | | | |
| | ENGINEER | 49 | | | |
| | " OVERTIME | 49A | | | |
| | FIREMEN | 83 | ACTS - 4 | | |
| | PAINTER | 35A | | | |
| | ORCHESTRA | 13 | | | |
| | BILL POSTER | 30 | | | |
| | VACATIONS | | | | |
| | TOTAL CASH PAYROLL | | | | |
| | LOCAL #54 | 96 | ACTS - 4 | | |
| | OPER. P & W FUND | 97 | | | |
| | DIVISION OFFICE | 98 | | | |
| | SOC. SEC. TAXES | 99 | | | |
| | RETIREMENT | 99 | | | |
| | COMP. INSURANCE | 99 | | | |
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CITY _____ EMPLOYEE NUMBER _____

FOR DAYS ENDING

| HOURS | POSITION | RATE | SALARY |
|-------|----------|------|--------|
|-------|----------|------|--------|

HOUSE SALARY RECEIPT

| | |
|---|---|
| 5 | 5 |
|---|---|

REASON 1

5 | 4

MISSING SALARY VOUCHER LIST

PAYROLL WEEK ENDING: _____

(TO BE FORWARDED WITH SALARY VOUCHERS)

| N A M E | POSITION | EMPLOYEE # | TOTAL SALARY | WITHHOLDING TAX | F.O.A.B. |
|---------|----------|------------|-----------------|--------------------|----------|
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Form #250

THEATRE

MANAGER OR ASSISTANT MANAGER

SUMMARY SHEET OF CHANGES IN PAYROLL

LOEW'S.

**PAYROLL
—ENDING—**

_CITY.

USE THIS SECTION FOR PERMANENT CHANGES (MASTER PAYROLL)

[illegible]

TEMPORARY EMPLOYEES AND ALL OVER AND UNDERTIME

USE THIS SECTION FOR TEMPORARY CHANGES

[illegible]

| |
|---|
| PAYROLL LAST WEEK END. (BEFORE OVER & UNDER TIME) |
| PLUS ADDITIONS THIS WEEK |
| TOTAL |
| LESS DEDUCTIONS THIS WEEK |
| TOTAL BEFORE OVER & UNDER TIME |
| PLUS OVERTIME |
| TOTAL |
| LESS UNDERTIME |
| PAYROLL THIS WEEK ENDING |
| AMOUNT OF PAYROLL SHORT DEPOSIT |
| DIFFERENCE (TO BE CHARGED OUT OR REDEPOSITED) |

**FEATURE
ATTRACTIONS**

| | | | | | | | | |
|--------------------------|------|-------|------|--------|------|------|------|------------|
| House Policy Operator | | | | | | | | |
| House Policy Electrician | | | | | | | | |
| Day Date | Mon. | Tues. | Wed. | Thurs. | Fri. | Sat. | Sun. | Total Hrs. |
| Doors Opened | | | | | | | | |
| Show Started | | | | | | | | |
| Show Broke | | | | | | | | |
| Electricians Overtime | | | | | | | | |
| Operators Overtime | | | | | | | | |

REMARKS

MANAGER

ASST. MANAGER

HOME OFFICE APPROVAL

AMOUNT OF WITHHOLDING TAX \$

AMOUNT F.O.A.B. DEPOSITED \$

SHOW ON BACK ANALYSIS OF F.O.A.B. TAX DEPOSITED

WEEKLY TIME SHEET

Loew's _____

Employee Name _____

Week Ending _____ 19____

Employee Number _____

| | | Signature | Position | Time Start & Finish Duties | Total Hours Worked Each Position | | | Verified |
|---|--------|-----------|----------|-------------------------------------|-------------------------------------|--|--|----------|
| M O N D A Y | Start | | | | | | | |
| | Finish | | | | | | | |
| | Start | | | | | | | |
| | Finish | | | | | | | |
| | Start | | | | | | | |
| | Finish | | | | | | | |
| T U E S D A Y | Start | | | | | | | |
| | Finish | | | | | | | |
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| | Finish | | | | | | | |
| W E D N E S D A Y | Start | | | | | | | |
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| F R I D A Y | Start | | | | | | | |
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| | Finish | | | | | | | |
| | | | | Total Hrs. | | | | |

Employee Name _____

FEDERAL

FORM W-4 (Rev. Aug. 1954)
U. S. Treasury Department
Internal Revenue Service

EMPLOYEE'S WITHHOLDING EXEMPTION CERTIFICATE

Print Full Name _____ Social Security No. _____ Office, Plant, Dept. _____ Employee Serial _____
Print Home Address _____ City _____ Zone _____ State _____

EMPLOYEE:

File this form with your employer. Otherwise, he must withhold U. S. income tax from your wages without exemption.

EMPLOYER:

Keep this certificate with your records. If the employee is believed to have claimed too many exemptions, the District Director should be so advised.

HOW TO CLAIM YOUR WITHHOLDING EXEMPTIONS

1. IF SINGLE, and you claim an exemption, write the figure "1".....
2. If MARRIED, one exemption each for husband and wife if not claimed on another certificate.
 - (a) If you claim both of these exemptions, write the figure "2" }
 - (b) If you claim one of these exemptions, write the figure "1" }
 - (c) If you claim neither of these exemptions, write "0" }
3. Exemptions for age and blindness (applicable only to you and your wife but not to dependents):
 - (a) If you or your wife will be 65 years of age or older at the end of the year, and you claim this exemption, write the figure "1"; if both will be 65 or older, and you claim both of these exemptions, write the figure "2"
 - (b) If you or your wife are blind, and you claim this exemption, write the figure "1"; if both are blind, and you claim both of these exemptions, write the figure "2".....
4. If you claim exemptions for one or more dependents, write the number of such exemptions. (Do not claim exemption for a dependent unless you are qualified under instruction 3 on other side.).....
5. Add the number of exemptions which you have claimed above and write the total

I CERTIFY that the number of withholding exemptions claimed on this certificate does not exceed the number to which I am entitled.

(Date) _____, 19_____

(Signed) _____

INVENTORY OF TICKETS

.....A. M.

THEATRE.

.....P. M. DATE.

...CITY.

[illegible]

ASST. MANAGER

MANAGER

A physical inventory is to be taken on the first day of each month listing the opening and closing numbers of each price. Make sure that all tickets at the theatre are reported, including any discontinued series. In taking the inventory, be sure that you check each pack or roll of tickets to be sure that none are missing do not rely on your book record or previous inventories.

Loew's Theatre

STUBS CHECKED BY_

DATE CHECKED...

| | | PRICE | DATE |
|------|--|-------|------|
| MAT. | | | |
| EVE. | | | |

| PRICE | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47</ |
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FORM 961R TICKET: STUB CHECK SHEET

SUMMARY OF TICKET STUBS CHECKED

LOEW'S _____ **THEATRE** _____ **CITY** _____

DATE OF STUBS CHECKED _____ DATE WHEN STUBS CHECKED _____

[illegible]

RECAPITULATION

COLUMN 4 (NUMBER OF STUDS SENT IN) _____

COLUMN 3 (NUMBER OF MISSING STUDS)_____

COLUMN 6 (NUMBER OF VOIDS & INSP.)

TOTAL (SHOULD EQUAL COL. 3 PLUS COL. 7) _____

[illegible]

MANAGER

ASST MANAGER

WEEKLY REPORT OF PASSES ISSUED BY MANAGER

Week Ending _____

[illegible]

| TOTAL NO. OF WHITE PAPER PASSES ISSUED THIS WEEK | | | | TOTAL NUMBER OF FREE ADMISSIONS | | | |
|---|------|-------------------------|--|--|--|--|--|
| FREE ADMISSIONS FOR THIS WEEK | | | | | | | |
| Day | Date | # of Free Admissions | Amt. of \$ Collected for Emp. Welfare Fund | Weekly Resume of Free Admissions | | | |
| Wed. | | | \$ | | | | |
| Thurs. | | | | | | | |
| Fri. | | | | | | | |
| Sat. | | | | No. of Home Office White Passes Taken In | | | |
| Sun. | | | | No. of Home Office Season Book Passes Taken In | | | |
| Mon. | | | | Ending No. This Week | | No. of Theatre Passes Signed by Mgr. | |
| Tues. | | | | Ending No. Last Week | | New York Theatres: No. of Bill Posting Passes | |
| | | | | Total Issued This Week | | New York Theatres: No. of Office Employees Cards | |
| Total for Week | | | \$ | TOTALS | | | |

No. of Bill Posting Card Passes Issued for 1 Each_____

No. of Bill Posting Card Passes Issued for 2 Each_____

Attractions:

Date.

Manager's Signature

TICKET INSPECTION

LOEW'S - - - - - Theatre

City _____ 19__

| TIME | PRICE | NO. OF TICKET |
|------|-------|---------------|
| | | |

FORM 680 TICKET INSPECTION

NUMBER OF PEOPLE PASSING DOOR WITHOUT THEATRE TICKET

THEATRE _____

WEEK ENDING _____

| | THEATRE PASSES | EMPLOYEE PASSES | BOOK & CARD PASSES | WITHOUT PASSES | SPECIAL SHOWS | THEATRE RENTED | | DAILY TOTAL | |
|-----------------|-------------------|--------------------|-----------------------|-------------------|------------------|-------------------|--|----------------|--|
| WEDNESDAY | | | | | | | | | |
| THURSDAY | | | | | | | | | |
| FRIDAY | | | | | | | | | |
| SATURDAY | | | | | | | | | |
| SUNDAY | | | | | | | | | |
| MONDAY | | | | | | | | | |
| TUESDAY | | | | | | | | | |
| WEDNESDAY | | | | | | | | | |
| THURSDAY | | | | | | | | | |
| FRIDAY | | | | | | | | | |
| WEEKLY TOTAL | | | | | | | | | |
| | | | | | | | | | |

Doormans Daily Report of Free Admissions

Matinee _____

Date _____

| Time | Theatre Passes | Employee Passes | Book&Card Passes | Without Passes |
|-------------------------|-------------------|--------------------|---------------------|-------------------|
| 9 to 10 | | | | |
| 10 to 11 | | | | |
| 11 to 12 | | | | |
| 12 to 1 | | | | |
| 1 to 2 | | | | |
| 2 to 3 | | | | |
| 3 to 4 | | | | |
| 4 to 5 | | | | |
| 5 to 6 | | | | |
| TOTAL FOR MATINEE | | | | |

Doormans Daily Report of Free Admissions

Evening _____

Date _____

| Time | Theatre Passes | Employee Passes | Book&Card Passes | Without Passes |
|----------------------|-------------------|--------------------|---------------------|-------------------|
| 5 to 6 | | | | |
| 6 to 7 | | | | |
| 7 to 8 | | | | |
| 8 to 9 | | | | |
| 9 to 10 | | | | |
| 10 to 11 | | | | |
| 11 to Close | | | | |
| TOTAL FOR EVENING | | | | |
| TOTAL FOR MATINEE | | | | |
| TOTAL FOR DAY | | | | |

THEATRE _____ CITY _____ WEEK ENDING _____

THEATRE ADMISSIONS and RECEIPTS ANALYSIS

CO.

[illegible][illegible]

SUMMARY OF RENTS COLLECTED

| THEATRE | | CITY | | | | DATE | | | | |
|----------------|--|------|--|-------|--|----------|--|-------|--|-------|
| NAME OF LESSEE | | RENT | | WATER | | ELECTRIC | | OTHER | | TOTAL |
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Manager

Attach original and one copy of this form to yellow Summary of Deposit

THEATRE RECORD OF RENTS COLLECTED

BUILDING

LOCATION

Co. Name:

Lessee:

Business:

Rental Am't

Period of Lease:

Security:

| AMOUNT | | | | | DATE PAID | AMOUNT | | | | | DATE PAID | AMOUNT | | | | | DATE PAID |
|--------|--|--|--|--|-----------|--------|--|--|--|--|-----------|--------|--|--|--|--|-----------|
| Jan. | | | | | | Jan. | | | | | | Jan. | | | | | |
| Feb. | | | | | | Feb. | | | | | | Feb. | | | | | |
| Mar. | | | | | | Mar. | | | | | | Mar. | | | | | |
| Apr. | | | | | | Apr. | | | | | | Apr. | | | | | |
| May | | | | | | May | | | | | | May | | | | | |
| June | | | | | | June | | | | | | June | | | | | |
| July | | | | | | July | | | | | | July | | | | | |
| Aug. | | | | | | Aug. | | | | | | Aug. | | | | | |
| Sept. | | | | | | Sept. | | | | | | Sept. | | | | | |
| Oct. | | | | | | Oct. | | | | | | Oct. | | | | | |
| Nov. | | | | | | Nov. | | | | | | Nov. | | | | | |
| Dec. | | | | | | Dec. | | | | | | Dec. | | | | | |

WEEKLY REPORT OF SOFT DRINKS

| <u>Loew's</u> | <u>Theatre</u> | <u>City</u> |
|---------------|----------------|-------------|
| | | |

Theatre

CityW/E

| | | MACHINE #1 | | | | (LOCATION) | | | | | |
|-------|------|----------------|----------|-------------|--------------------|------------|------|------|-------|----------------|---------|
| DAY | DATE | METER READINGS | | Meter Sales | No. of Sales @ 10¢ | Refunds | Test | Over | Short | Net Collection | Remarks |
| | | Present | Previous | | | | | | | | |
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| TOTAL | | | | | \$ | | | | | \$ | |

| | | MACHINE #2 | | | | (LOCATION) | | | | | |
|-------------|------|----------------|----------|-------------|--------------------|-------------|------|------|-------|----------------|---------|
| DAY | DATE | METER READINGS | | Meter Sales | No. of Sales @ 10¢ | Refunds | Test | Over | Short | Net Collection | Remarks |
| | | Present | Previous | | | | | | | | |
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| TOTAL | | | | | \$ | | | | | \$ | |
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| | | | | | | | | | | | |
| GRAND TOTAL | | | | | \$ | | | | | \$ | |

$$\text{Meter Sales} = \text{Collection} + \text{Tests} - \text{Overage} + \text{Short} + \text{Refunds} = \text{Meter Sales}$$

INVENTORY

| | | SYRUPS | | | | |
|-----------------------|------|-----------|--|--|--|-----|
| | Cups | Coca Cola | | | | Gas |
| On Hand Previous Week | | | | | | |
| Received | | | | | | |
| | | | | | | |
| | | | | | | |
| Total | | | | | | |
| On Hand | | | | | | |
| Used | | | | | | |

RECORD OF DEPOSITS

| Date | | Amount | |
|--------------|--|--------|--|
| | | | |
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| | | | |
| | | | |
| | | | |
| Total | | | |

Check #----- 50% \$-----

Check #----- 50% \$-----

TOTAL \$-----

Asst. Manager

Manager

MECHANICAL SERVANTS MONTHLY REPORT

THEATRE _____

MECHANICAL SERVANTS
FOR MONTH ENDING _____

ALL AMOUNTS SHOWN ARE AT THE SELLING PRICE

| | |
|--|----------|
| INVENTORY LAST MONTH | \$ _____ |
| MERCHANDISE RECEIVED ACCOUNT OF SHORTAGE PREVIOUS MONTH | \$ _____ |
| MERCHANDISE RECEIVED AND BILLED DURING MONTH | \$ _____ |
| TOTAL | \$ _____ |
| LESS INVENTORY ON HAND END OF MONTH | \$ _____ |
| AMOUNT OF SALES | \$ _____ |
| CASH ON HAND TO BE DEPOSITED | \$ _____ |
| DIFFERENCE BETWEEN CASH ON HAND AND SALES DUE TO SHORTAGE TO BE REIMBURSED IN MERCHANDISE | \$ _____ |

ASSISTANT MANAGER

MANAGER

REPORT OF GROSS SALES—CANDY, POPCORN, ETC.

THEATRE _____ CITY _____ W.E. _____

CANDY \$ _____

POPCORN _____

ICE CREAM _____

FRANKS _____

TOBACCO _____

TOTAL _____

SODA _____

TOTAL ALL SALES _____

MANAGER

| |
|--------------------|
| PAID |
| THEATRE PASSES |
| EMPLOYEES PASSES |
| BOOK & CARD PASSES |
| WITHOUT PASSES |
| SPECIAL SHOWS |
| THEATRE RENTED |
| |
| |
| TOTAL ADMISSIONS |

MONTHLY REPORT OF SALES OF CUPS, NAPKINS, AND SCALES

THEATRE

CITY

DATE

COLLECTIONS COVER PERIOD FROM _____ TO _____

| | INVENTORY LAST MONTH | RECEIVED DURING MONTH | TOTAL | INVENTORY ON HAND | NUMBER SOLD | @ | AMOUNT OF DEPOSIT |
|---------------|-------------------------|--------------------------|-------|----------------------|----------------|----|----------------------|
| C U P S | | | | | | | |
| N A P K I N S | | | | | | | |
| S C A L E S | XXXX | XXXX | XXXX | XXXX | XXX | XX | |
| | | | | | | | |

Form #251 - 150 Pads 1/53 R

ASSISTANT MANAGER

MANAGER

P113-SM 8-43 M

THEATRE

DATE _____

[illegible]

Manager

MONTHLY WATER REPORT

LOEW'S _____ THEATRE

Readings of Water Meters From _____ to _____

| METER # AND LOCATION SUPPLIED | READINGS | CONSUMPTION CU. FT. | COST AT 1.50 per M | REMARKS * |
|----------------------------------|---------------------|------------------------|-----------------------|-----------|
| | PRESENT PREVIOUS | | | |
| | PRESENT PREVIOUS | | | |
| | PRESENT PREVIOUS | | | |
| | PRESENT PREVIOUS | | | |
| | PRESENT PREVIOUS | | | |
| | PRESENT PREVIOUS | | | |

BUDGET _____

MANAGER _____

* Denote whether monthly inspection of fixtures has been made.

ORIGINAL—OFFICE • COPY—THEATRE FILES

PURCHASE ORDER ORIGINATING IN THEATRE

FORM 137 11-56 - 300 BOOKS

THIS NUMBER MUST
APPEAR ON INVOICE

To _____ Order **Nº 260100**

Deliver to LOEW'S _____ Theatre Date _____ 19____
Address _____ Ship via _____

| QUANTITY | DESCRIPTION - IN DETAIL | PRICE | | AMOUNT | |
|----------|-------------------------|-------|--|--------|--|
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REFER TO ABOVE ORDER NUMBER WHEN BILLING _____ Co.
By _____

P.O. 3N Rev.—10M Sets—1/58-U

THIS NUMBER MUST APPEAR ON ALL INVOICES, STATEMENTS AND CORRESPONDENCE.

Nº 25735

DATE _____

TO _____ ADDRESS _____

SHIP TO _____

BILL AS ORDERED

SEND BILLS IN DUPLICATE TO COMPANY UNDERSIGNED
ATTENTION OF ACCOUNTS PAYABLE DEPT.
1540 BROADWAY, NEW YORK 36, N. Y.

Approved by.....

DIRECTOR OF PURCHASES

DOORMANS, CASHIERS AND HOURLY STUBS

DATE.....

TIME.....A.....P

DOOR MAN

ON.....

OFF.....

DATE.....

TIME.....A.....P

HOU RLY

ON.....

OFF.....

DATE.....

TIME.....A.....P

CASH IER

ON.....

OFF.....

SUGGESTIONS FOR HANDLING ACCIDENTS IN YOUR THEATRE

Accidents in and about theatres are potential claims and lawsuits which, in the final analysis, are paid for by the theatre and are charged as an operating expense. It therefore becomes of paramount importance that theatres be maintained so that the causes of these accidents are eliminated.

The prevention of accidents is a Manager's responsibility. Signs and displays should be securely fastened, broken seats should be roped off, carpets kept in condition, proper illumination provided and all other safeguards checked. It is only by constant check on your part that dangerous conditions and accidents can be eliminated.

A record should be kept at the theatre of all accidents. Often what appears to be of no importance later causes serious trouble and complete information is lacking. This will not happen if you keep an accurate accident log at your theatre.

The failure to properly and completely fill out the accident report and forward it promptly causes a great deal of trouble. Your report is our guide as to what action we are to take in the matter. If you give us meager or wrong information, we are at a tremendous disadvantage in handling the case. Be sure that all questions on the accident form are answered fully to the best of your ability. The following are some pertinent suggestions as to answering questions on the form:

- (a) When taking the name and address of an injured patron, if possible obtain their employer's name and address. If a school child, obtain the name of the school.
- (b) It is important that we know the exact location in the theatre where the accident occurred. If on a stairway, state the particular stairway, step and section. If in an aisle, state the particular aisle.
- (c) The identity of the usher involved or person who had charge of the particular aisle or stairway, or whoever was in position to know of the occurrence, is important. Even though he did not see the accident, his name should be noted on the report.
- (d) The names and addresses of disinterested witnesses are extremely valuable. The person need not be an eye-witness to the accident. It is sufficient if they heard the commotion or were in and about the theatre at the time of the accident and can testify that the conditions they observed were proper ones. Such a person becomes invaluable to us. Their names should not be given to anybody, but should be made part of your written report.
- (e) If it becomes necessary for a patron to receive medical treatment, it is suggested you use your local physician or call an ambulance, whichever, in your opinion, is most expedient under the circumstances.
- (f) If the parents or friends are called to take an injured patron home, be sure to make such notation on your report and obtain their names and addresses.
- (g) Occasionally, when an accident occurs, a police officer comes to the theatre. The Manager should take the few minutes necessary to show the officer the location of the accident and request him to make a notation in his book as to the excellent conditions he found and observed. If this is done, please note it on your report.

No one on the theatre staff should ever discuss or give anything in writing to a patron or to any stranger regarding any occurrence in your theatre. Signed statements should only be given to your claims representative and to no one else. By all means, never allow anyone in the theatre to take pictures without authorization.

It is important that you get to know your
Claims Representative. By working closely with
him the handling of accidents can be more
effective and less costly.

